









Alwine Rehbein  
St Louis. Mo.







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# SPINNLIED.

H. Litolff. Op. 81.

Mod. 9

First system of musical notation. The treble clef staff begins with a half note 'e' in B-flat major. The bass clef staff also begins with a half note 'e'. The treble staff contains a melodic line with sixteenth notes and slurs, marked with 'pp tranquillo.' and 'accel.'.

Second system of musical notation. The treble staff features a rapid, light melody with many sixteenth notes, marked 'rapido e leggerissimo. ben cantabile la melodia.' and 'p'. The bass staff has a few notes, marked 'p' and 'Ped.'.

Third system of musical notation. The treble staff continues the rapid melody. The bass staff has a few notes, marked 'Ped.' and 'Ped.'.

Fourth system of musical notation. The treble staff continues the rapid melody. The bass staff has a few notes, marked 'Ped.' and 'Ped.'.





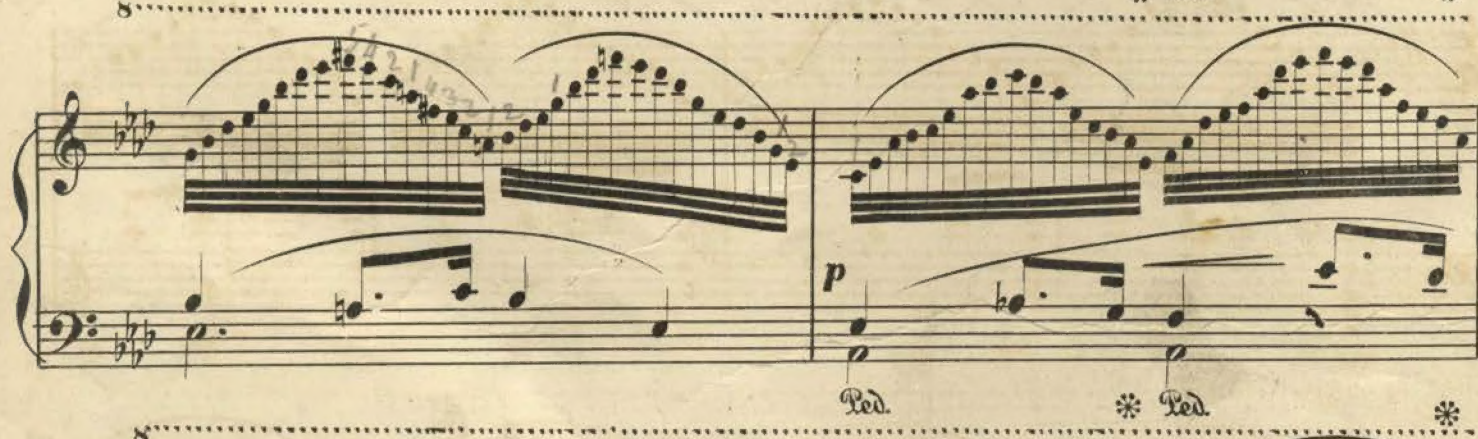
First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand plays a series of arpeggiated chords, while the left hand plays a simple bass line. The system is marked with a 'Ped.' (Pedal) instruction and a star symbol.



Second system of musical notation, continuing the piece. It includes a 'Ped.' instruction and a star symbol.



Third system of musical notation, continuing the piece. It includes a 'Ped.' instruction and a star symbol.



Fourth system of musical notation, continuing the piece. It includes a 'p' (piano) dynamic marking, a 'Ped.' instruction, and a star symbol.



Fifth system of musical notation, continuing the piece. It includes a 'pp' (pianissimo) dynamic marking, a 'Ped.' instruction, and a star symbol.





First system of musical notation. The right hand plays a series of arpeggiated chords, while the left hand plays a bass line. The key signature is B-flat major (two flats). The system concludes with a *ff* (fortissimo) dynamic marking and the instruction *pesante.* (heavy).



Second system of musical notation. The right hand continues with arpeggiated chords. The left hand features a triplet of eighth notes. The system ends with a *dim.* (diminuendo) instruction.



Third system of musical notation. The right hand plays arpeggiated chords. The left hand has a *pp* (pianissimo) dynamic marking and the instruction *sonore* (sonorous). The system is marked with *ped.* (pedal) and asterisks.



Fourth system of musical notation. The right hand plays arpeggiated chords. The left hand has a *ped.* (pedal) marking and several asterisks indicating sustained pedal points.



Fifth system of musical notation. The right hand plays arpeggiated chords. The left hand features a *cres* (crescendo) marking and a *ff* (fortissimo) dynamic marking. The system concludes with a *dim.* (diminuendo) instruction. The page number 1384 9 is visible at the bottom right.



8

First system of a piano piece. The right hand features a rapid, ascending scale-like pattern with slurs. The left hand has a bass line with notes marked *p* and *pp*. A handwritten "3 4" and "red." are visible below the left hand.

8

Second system of the piano piece. The right hand continues the rapid ascending pattern. The left hand has a bass line with notes marked with an asterisk (\*). A handwritten "5 2 1" is visible in the right hand.

Con molto espress.

cantabile.

Third system, marked "cantabile." and *f*. The right hand has a melodic line with slurs. The left hand has a bass line with notes marked with an asterisk (\*) and "red.". A handwritten "6" is visible in the left hand.

Fourth system. The right hand has a melodic line with slurs. The left hand has a bass line with notes marked with an asterisk (\*) and "red.". A handwritten "p" is visible in the left hand.

*f* poco rit.

a tempo

dol. legg:

Fifth system. The right hand has a melodic line with slurs. The left hand has a bass line with notes marked with an asterisk (\*) and "red.". A handwritten "p" is visible in the left hand.



This page contains five systems of musical notation for a piano piece. The notation is in G major (one sharp) and 4/4 time. The systems are as follows:

- System 1:** Features a melody in the right hand and a bass line in the left hand. The left hand has a steady eighth-note accompaniment. Dynamics include *pp* and *delicato*. There are handwritten numbers 1, 2, and 3 above the first measure.
- System 2:** Continues the melody and bass line. The left hand has a steady eighth-note accompaniment. Dynamics include *pp* and *delicato*. There are handwritten numbers 1, 2, and 3 above the first measure.
- System 3:** Continues the melody and bass line. The left hand has a steady eighth-note accompaniment. Dynamics include *pp* and *delicato*. There are handwritten numbers 1, 2, and 3 above the first measure.
- System 4:** Features a more complex melody in the right hand with triplets and sixteenth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *con passione*, *f*, and *ff*. There are handwritten numbers 1, 2, and 3 above the first measure.
- System 5:** Features a melody in the right hand and a bass line in the left hand. The left hand has a steady eighth-note accompaniment. Dynamics include *pp* and *tranquillo*. There are handwritten numbers 1, 2, and 3 above the first measure.

Throughout the piece, there are various markings such as *pp* (pianissimo), *delicato*, *con passione*, *f* (forte), *ff* (fortissimo), *rit.* (ritardando), and *a tempo*. There are also asterisks and the word "Tad." (Tadpole) written below the staves.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment with slurs. Handwritten numbers 42 and 53 are under the bass staff. Performance markings include *Leg.*, *\* Leg.*, and *poco rit. il tempo.*

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment. Performance markings include *Leg.*, *\* Leg.*, and *\* Leg.*. Handwritten number 53 is under the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment with slurs. Performance markings include *rit.*, *pp accel.*, and *6*. Handwritten number 8 is above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment with slurs. Performance markings include *rapido e leggieriss: ben cantabile la melodia.*, *p*, *Leg.*, *\* Leg.*, and *\* Leg.*. Handwritten number 8 is above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment with slurs. Performance markings include *Leg.*, *\* Leg.*, and *\* Leg.*. Handwritten number 8 is above the treble staff.



8

First system of musical notation, measures 1-4. The treble staff contains a series of ascending and descending eighth-note runs, each beamed together and marked with a slur. The bass staff contains a simple harmonic accompaniment. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The system is divided into two measures by a double bar line. The first measure contains measures 1-2, and the second measure contains measures 3-4. The notation is in a standard musical score format.

8

Second system of musical notation, measures 5-8. Similar to the first system, it features eighth-note runs in the treble staff and a harmonic accompaniment in the bass staff. The system is divided into two measures by a double bar line. The first measure contains measures 5-6, and the second measure contains measures 7-8. The notation is in a standard musical score format.

8

Third system of musical notation, measures 9-12. The treble staff continues with eighth-note runs. The bass staff has a more active accompaniment. The system is divided into two measures by a double bar line. The first measure contains measures 9-10, and the second measure contains measures 11-12. The notation is in a standard musical score format.

8

Fourth system of musical notation, measures 13-16. The treble staff features eighth-note runs. The bass staff has a harmonic accompaniment. The system is divided into two measures by a double bar line. The first measure contains measures 13-14, and the second measure contains measures 15-16. The notation is in a standard musical score format.

8

Fifth system of musical notation, measures 17-20. The treble staff continues with eighth-note runs. The bass staff has a harmonic accompaniment. The system is divided into two measures by a double bar line. The first measure contains measures 17-18, and the second measure contains measures 19-20. The notation is in a standard musical score format.



8

*Ped.* *pp*

8

*ff* *pesante.*

8

*ff* *dim.*

8

*pp* *soudre.* *Ped.*



8

*f* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

8

*cres* *ff* *dim.*

8

*p* *pp* *Ped.* \*

8

*pp* *ff* *sm 012.*







*Rehearsal 1/2 Mar.*  
*2*

100TH EDITION.

**HOME! SWEET HOME!**

**FOR ANGELS**

**VARIÉ**

pour le

**PIANO**

par

**S. F. ALBRECHT**

OP. 72.

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## HOME! SWEET HOME!

AIR ANGLAIS.

S. THALBERG. op. 72.

Adagio.

First system of musical notation. Treble and bass staves. Key signature: one flat (B-flat). Time signature: 2/4. Dynamics: *p* (piano) in the bass staff, *cresc.* (crescendo) in the treble staff, and *f* (forte) in the bass staff. The music features a flowing melody in the treble and a supporting bass line.

Second system of musical notation. Treble and bass staves. Dynamics: *rall.* (rallentando) in the treble staff, *M.D.* (Molto Dolce) in the bass staff, and *pp con sordino.* (pianissimo con sordino) in the bass staff. The music continues with a melodic line in the treble and a more active bass line.

Third system of musical notation. Treble and bass staves. Dynamics: *p* (piano) in the bass staff, *molto legato.* (molto legato) in the treble staff, and *il canto ben marcato.* (il canto ben marcato) in the treble staff. The music features a melodic line in the treble and a supporting bass line.

Fourth system of musical notation. Treble and bass staves. Dynamics: *Ped* (Pedal) in the bass staff, *M.D.* (Molto Dolce) in the treble staff, and *M.G.* (Molto Grave) in the bass staff. The music continues with a melodic line in the treble and a supporting bass line.



First system of musical notation. The treble staff contains a series of chords and single notes, with a *m.g.* marking above the final measure. The bass staff features a *Ped* marking at the beginning and several asterisks (\*) indicating specific notes or chords.

Second system of musical notation. The treble staff includes a *m.d.* marking above a measure. The bass staff has *Ped* markings and asterisks (\*) throughout the system.

Third system of musical notation. The treble staff has *m.d.* and *m.g.* markings. The bass staff contains *Ped* markings and asterisks (\*).

Fourth system of musical notation. The treble staff has a *m.g.* marking. The bass staff includes *Ped*, *m.d.*, and *m.g.* markings, along with asterisks (\*).







First system of musical notation. The treble staff contains a series of chords and single notes, with a slur over the first four measures. The bass staff features a continuous eighth-note accompaniment. Pedal markings are present: "Ped" in the first measure of the bass staff and "Ped" in the fourth measure. Dynamic markings include "m.d." (mezzo-forte) and "m.g." (mezzo-giochi) in the final measures.

Second system of musical notation. The treble staff continues with chords and single notes. The bass staff has a continuous eighth-note accompaniment. Pedal markings include "Ped" in the first measure of the bass staff and "Ped" in the fourth measure. Dynamic markings include "m.d." and "m.g." in the final measures.

Third system of musical notation. The treble staff begins with a trill marked "tr" and "all'g". The bass staff features a continuous eighth-note accompaniment. Pedal markings include "2 Ped" in the first measure, "Ped" in the fourth measure, and "Ped" in the seventh measure. Dynamic markings include "ppp" (pianissimo) in the first measure. The system is divided into two measures, each containing a 12-measure phrase.

Fourth system of musical notation. The treble staff begins with a trill marked "tr" and "8". The bass staff features a continuous eighth-note accompaniment. Pedal markings include "Ped" in the fourth measure and "Ped" in the seventh measure. The system is divided into two measures, each containing an 8-measure phrase.

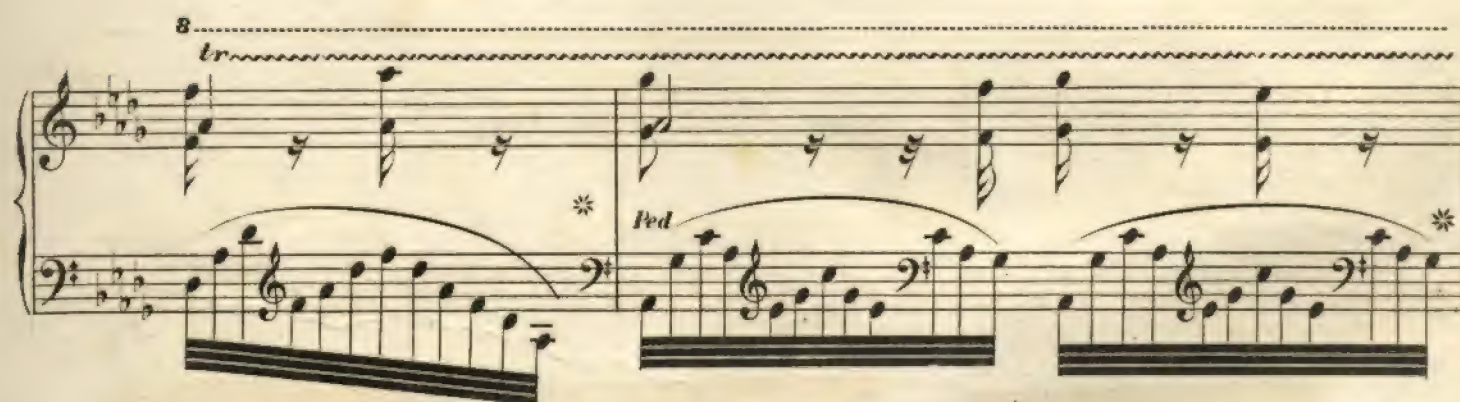




First system of musical notation. The treble clef staff features a trill marked with a wavy line and the letter 'tr', with an '8' above it. The bass clef staff includes a 'Ped' (pedal) marking and a wavy line. A large, dense block of notes is shown in the upper right corner, connected to the main staff by a dashed line. The system concludes with an asterisk (\*) on the right.



Second system of musical notation. The treble clef staff has a trill marked with a wavy line and the letter 'tr', with an '8' above it. The bass clef staff includes a 'Ped' (pedal) marking and a wavy line. The system concludes with an asterisk (\*) on the right.



Third system of musical notation. The treble clef staff has a trill marked with a wavy line and the letter 'tr', with an '8' above it. The bass clef staff includes a 'Ped' (pedal) marking and a wavy line. The system concludes with an asterisk (\*) on the right.



Fourth system of musical notation. The treble clef staff features a trill marked with a wavy line and the letter 'tr', with an '8' above it. The bass clef staff includes a 'Ped' (pedal) marking and a wavy line. A large, dense block of notes is shown in the upper right corner, connected to the main staff by a dashed line. The system concludes with an asterisk (\*) on the right.



8. *tr*

*Ped* \*

*Ped* \*

8. *tr*

*Ped* \*

*Ped* \*

8. *tr*

*Ped* \*

*Ped* \*

8. *tr*

*Ped* \*



8. *tr*

This system shows a piano accompaniment. The right hand has a treble clef with a key signature of two flats and a 3/4 time signature. It contains a trill marked 'tr' and several eighth notes. The left hand has a bass clef and contains a series of eighth notes with a 'Ped' (pedal) marking. There are asterisks at the end of the system.

8. *tr*

This system continues the piano accompaniment. The right hand has a treble clef with a key signature of two flats and a 3/4 time signature. It contains a trill marked 'tr' and several eighth notes. The left hand has a bass clef and contains a series of eighth notes with a 'Ped' (pedal) marking. There are asterisks at the end of the system.

8. *tr*

This system continues the piano accompaniment. The right hand has a treble clef with a key signature of two flats and a 3/4 time signature. It contains a trill marked 'tr' and several eighth notes. The left hand has a bass clef and contains a series of eighth notes with a 'Ped' (pedal) marking. There are asterisks at the end of the system.

8. *tr*

This system continues the piano accompaniment. The right hand has a treble clef with a key signature of two flats and a 3/4 time signature. It contains a trill marked 'tr' and several eighth notes. The left hand has a bass clef and contains a series of eighth notes with a 'Ped' (pedal) marking. There are asterisks at the end of the system.

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The image displays four systems of musical notation, likely for a piano piece. Each system consists of a grand staff (treble and bass clefs) and includes various musical notations and performance instructions:

- System 1:** The treble staff begins with a *ppp* (pianississimo) dynamic marking. It features a series of eighth-note chords, some of which are beamed together and marked with an '8' above them. The bass staff includes a *Ped* (pedal) marking and the instruction *leggierissimo* (very light). A *m.g.* (mezzo-giochiato) marking is also present. The system concludes with a *Ped* marking and an asterisk.
- System 2:** The treble staff starts with a *pp* (pianissimo) dynamic marking. It continues with eighth-note chords, some beamed and marked with an '8'. The bass staff has a *Ped* marking. The system ends with an asterisk.
- System 3:** This system continues the pattern of eighth-note chords in the treble staff, some beamed and marked with an '8'. The bass staff includes a *Ped* marking. The system concludes with an asterisk.
- System 4:** The final system on the page, featuring similar eighth-note chord patterns in the treble staff, some beamed and marked with an '8'. The bass staff has a *Ped* marking. The system ends with an asterisk.

Throughout the piece, there are numerous slurs, ties, and dynamic markings that indicate the intended performance style. The notation is dense and complex, typical of late 19th or early 20th-century piano music.



The image displays four systems of musical notation, likely for a piano. Each system consists of a grand staff (treble and bass clefs) and a single bass staff below it. The notation is highly complex, featuring numerous beamed sixteenth and thirty-second notes, often with slurs and ties. Dynamic markings include *ppp* (pianississimo), *pp* (pianissimo), *m.g.* (mezzo-forte), and *cresc.* (crescendo). Pedal markings (*Ped*) are present at the beginning of each system. The first system has a *ppp* marking and *m.g.* markings. The second system has a *pp* marking. The third system has a *cresc.* marking. The fourth system has a *cresc.* marking. The notation is dense and intricate, with many notes beamed together in groups. There are also some asterisks (\*) and a small '8' marking in the first system. The page number '11' is in the top right corner.



First system of a musical score. The treble clef staff contains a series of chords, many of which are beamed together in groups of eight, indicated by a bracket labeled '8'. The bass clef staff provides a harmonic accompaniment. The dynamic marking *fff* is present. Pedal markings 'Ped' are shown below the bass staff. Asterisks (\*) are placed at the end of the first and third measures of the treble staff.

Second system of the musical score. The treble clef staff continues with beamed chords, with a bracket labeled '8' above the first measure. The bass clef staff features a more active line. The dynamic marking *ff* is present. Pedal markings 'Ped' are shown below the bass staff. A large, dense block of notes in the treble staff, spanning several measures, is marked with a bracket labeled '8' above it. Asterisks (\*) are placed at the end of the first and third measures of the treble staff.

Third system of the musical score. The treble clef staff continues with beamed chords, with a bracket labeled '8' above the first measure. The bass clef staff features a more active line. The dynamic marking *ff* is present. Pedal markings 'Ped' are shown below the bass staff. Asterisks (\*) are placed at the end of the first and third measures of the treble staff.

Fourth system of the musical score. The treble clef staff continues with beamed chords, with a bracket labeled '8' above the first measure. The bass clef staff features a more active line. The dynamic marking *ff* is present. Pedal markings 'Ped' are shown below the bass staff. A large, dense block of notes in the treble staff, spanning several measures, is marked with a bracket labeled '8' above it. Asterisks (\*) are placed at the end of the first and third measures of the treble staff.



First system of musical notation. Treble and bass staves. Treble staff has a dynamic marking *ff* and a *Ped* marking. A bracket with the number 8 is above the first measure. The system ends with an asterisk.

Second system of musical notation. Treble and bass staves. Treble staff has a *Ped* marking. A bracket with the number 8 is above the first measure. The system ends with an asterisk.

Third system of musical notation. Treble and bass staves. Treble staff has a dynamic marking *ff* and a *Ped* marking. A bracket with the number 8 is above the first measure. The system ends with an asterisk.

Fourth system of musical notation. Treble and bass staves. Treble staff has a dynamic marking *ff* and a *Ped* marking. A bracket with the number 8 is above the first measure. The system ends with an asterisk.



First system of musical notation. Treble and bass staves. Treble staff features a melodic line with eighth-note patterns, marked with a dashed box and the number 8. Bass staff features a rhythmic accompaniment with chords. Pedal markings include "Ped" and "\* Ped". Dynamic markings include *pp*. A star symbol is present at the end of the system.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with eighth-note patterns, marked with a dashed box and the number 8. Bass staff features a rhythmic accompaniment with chords. Pedal markings include "Ped" and "\* Ped". Dynamic markings include *pp*. A star symbol is present at the end of the system.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with eighth-note patterns, marked with a dashed box and the number 8. Bass staff features a rhythmic accompaniment with chords. Pedal markings include "Ped" and "\* Ped". Dynamic markings include *pp*. A star symbol is present at the end of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with eighth-note patterns, marked with a dashed box and the number 8. Bass staff features a rhythmic accompaniment with chords. Pedal markings include "Ped" and "\* Ped". Dynamic markings include *ff*. A star symbol is present at the end of the system.



# Oeuvres Choisis

— Pour le —

## Piano.

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# RONDO CAPRICCIOSO.

Fingered and revised  
by K. KLAUSER.

F. MENDELSSOHN BARTHOLDY, Op. 14.

Andante. M.M. ♩ = 60.

**Piano.**

1914

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This page of musical notation consists of six systems of staves, each with a treble and bass clef. The key signature is D major (two sharps). The notation includes various dynamics, articulations, and performance instructions.

- System 1:** Treble clef has a *ff* dynamic. Bass clef has a *ff* dynamic. Pedal markings are present. Asterisks indicate specific notes.
- System 2:** Treble clef has a *dim.* and *pp* dynamic. Bass clef has a *pp* dynamic. Pedal markings are present. Asterisks indicate specific notes.
- System 3:** Treble clef has an *espress.* dynamic. Bass clef has a *p* dynamic. Pedal markings are present. Asterisks indicate specific notes.
- System 4:** Treble clef has a *Presto.* tempo marking and a *pp* dynamic. Bass clef has a *pp* dynamic. Pedal markings are present. Asterisks indicate specific notes.
- System 5:** Treble clef has a *dim.* dynamic. Bass clef has a *pp* dynamic. Pedal markings are present. Asterisks indicate specific notes.
- System 6:** Treble clef has a *dim.* dynamic. Bass clef has a *pp* dynamic. Pedal markings are present. Asterisks indicate specific notes.



1914



This page contains five systems of musical notation for piano, written in G major (one sharp) and 4/4 time. The notation includes various dynamics, articulation, and fingerings.

**System 1:** The first system features a treble and bass staff. The treble staff has a melodic line with fingerings 1, 4, 5, 4, 5, 3, 5, 4. The bass staff has a rhythmic accompaniment. Dynamics include *Ped*, *s f*, *cresc.*, and *s f*. There are asterisks (\*) under the first two measures.

**System 2:** The second system continues the piece. The treble staff has a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass staff has a rhythmic accompaniment. Dynamics include *s f*, *s f*, *s f*, *s f*, *p*, *sempre pp*, and *marcato.*. There are asterisks (\*) under the first, third, and fifth measures.

**System 3:** The third system features a treble and bass staff. The treble staff has a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass staff has a rhythmic accompaniment. Dynamics include *cresc.*, *s f*, and *s f*. There are asterisks (\*) under the first, third, and fifth measures.

**System 4:** The fourth system features a treble and bass staff. The treble staff has a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass staff has a rhythmic accompaniment. Dynamics include *f*, *s f*, *s f*, *s f*, and *s f*. There are asterisks (\*) under the first and third measures.

**System 5:** The fifth system features a treble and bass staff. The treble staff has a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass staff has a rhythmic accompaniment. Dynamics include *s f cresc.*, *s f*, *s f*, *s f*, and *s f*. There are asterisks (\*) under the first and third measures.



A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the upper staff, featuring a treble clef and a key signature of one sharp (F#). The music is in 2/4 time. The piano part begins with a forte (ff) dynamic and includes several measures of chords and single notes, some with slurs. The voice part is in the lower staff, featuring a bass clef and the same key signature. The voice part begins with a piano (p) dynamic and includes several measures of single notes, some with slurs. The score is divided into two systems by a double bar line. The first system contains four measures of piano and voice. The second system contains four measures of piano and voice. The piano part ends with a final chord in the fourth measure of the second system. The voice part ends with a final note in the fourth measure of the second system.

*ritard.*

*dim*

*pp a tempo.*

*Ped* \* *Ped* \* *Ped* \*

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature for the piano is also one sharp. The tempo is marked "Allegretto". The score consists of two systems. The first system has four measures, and the second system has three measures. The piano part features complex chordal textures and arpeggiated figures. There are several performance markings: "Ped" (pedal) in the first measure of the second system, "pp" (pianissimo) in the third measure of the second system, and asterisks (\*) in the second and fourth measures of the second system. The lyrics "The Rose Tree" are written below the voice staff.







This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4.

- System 1:** The right hand plays a series of eighth-note chords. The left hand plays a simple bass line. Dynamics include *p* (piano) and *f* (forte). Pedal markings (*Ped*) and asterisks (\*) are present.
- System 2:** The right hand continues with eighth-note chords. The left hand plays a bass line. Dynamics include *p* and *pp* (pianissimo). Pedal markings and asterisks are present.
- System 3:** The right hand plays a series of eighth-note chords. The left hand plays a bass line. Dynamics include *cresc.* (crescendo) and *f*. Pedal markings and asterisks are present.
- System 4:** The right hand plays a series of eighth-note chords. The left hand plays a bass line. Dynamics include *sf* (sforzando) and *f*. The instruction *marcato.* (marcato) is present.
- System 5:** The right hand plays a series of eighth-note chords. The left hand plays a bass line. Dynamics include *pp* and *dolce.* (dolce). The instruction *poco ritard.* (poco ritardando) is present.
- System 6:** The right hand plays a series of eighth-note chords. The left hand plays a bass line. Dynamics include *pp* and *dolce.* The instruction *poco ritard.* is present.



*a tempo.*

*pp leggiero.*

*Ped* \*

*p*

*cresc.* - - - *poco a*

*- poco - - - al f sf cresc.*

*8.*

*ff sf sf*

*f ff sf sf p*

*tranquillo.*

*Ped*

*ritard. dim. pp*

*Ped* \*



*a tempo.*

*pp*

*Ped*

*dim*

*pp poco rit*

*a tempo.*

*ff*

*ff*

The musical score is written for piano on six systems of two staves each. The key signature is one sharp (F#). The first system begins with the tempo marking 'a tempo.' and includes fingerings (1-5) and a piano (*pp*) dynamic. Pedal markings (*Ped*) are present in the first and third measures of the first system. The second system continues the piece with various fingerings and a crescendo leading to a 'dim' (diminuendo) marking. The third system features a 'pp poco rit' (pianissimo, a little slower) marking. The fourth system returns to 'a tempo.' and features a fortissimo (*ff*) dynamic. The fifth and sixth systems continue with complex rhythmic patterns and fortissimo dynamics. The notation includes many beamed sixteenth and thirty-second notes, as well as rests and slurs.



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Compositions Favorites  
pour  
PIANO  
PAR

JOACHIM RAFF.

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New York.  
ST. GORDON.

Washington.  
W. G. METZEROTT & CO.

San Francisco.  
M. GRAY.

Waterloo N.Y.



## LA POLKA DE LA REINE.

CAPRICE.

J. RAFF, Op. 95.

A Capriccio.

*Allegro.*

*f*

*Ped.*

*Ped.*

*\**

*Ped.*

*Ped.*

*\**

*Ped.*

*\**

*Allegretto grazioso, rubato.*

*mp*

*f*

*18*

*Ped.*

*\**

*Ped.*

*\**

*Ped.*

*\**

*Ped.*

*\**

*Ped.*

*\**

*p*

*animato.*

*Ped.*

*\**

*Ped.*

*\**

*Ped.*

*\**

*Ped.*

*\**

*Ped.*

*\**

*Ped.*

*\**

*Ped.*

*\**



First system of musical notation. Treble and bass staves. Fingerings: 5 3, 4 2, 5 3, 3 1, 4 2, 5 3, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 5 3, 4 2, 4 1, 4 1, 4 1, 4 1. Pedals: Ped. \* Ped. \* Ped. \* Ped. \*

Second system of musical notation. Treble and bass staves. Fingerings: 4 1, 3 1, 4 1, 4 1, 4 1, 4 1, 3 1, 4 1, 4 1, 4 1, 4 1, 5 2, 4 1, 3 1, 4 1, 3 1, 4 1, 3 1, 4 1, 5 2. Crescendo: *cres.* Pedals: Ped. \* Ped. \* Ped. \* Ped. \*

Third system of musical notation. Treble and bass staves. Fingerings: 4 1, 3 1, 4 1, 3 1, 4 1, 3 1, 4 1, 5 3, 4 1. Pedals: Ped. \* Ped. \*

Fourth system of musical notation. Treble and bass staves. Dynamics: *mp*, *f*. Trills: *tr*. Pedals: Ped. \* Ped. \* Ped. \* Ped. \*

Fifth system of musical notation. Treble and bass staves. Dynamics: *p*, *f*. Trills: *tr*. Pedals: Ped. \* Ped. \* Ped. \* Ped. \*






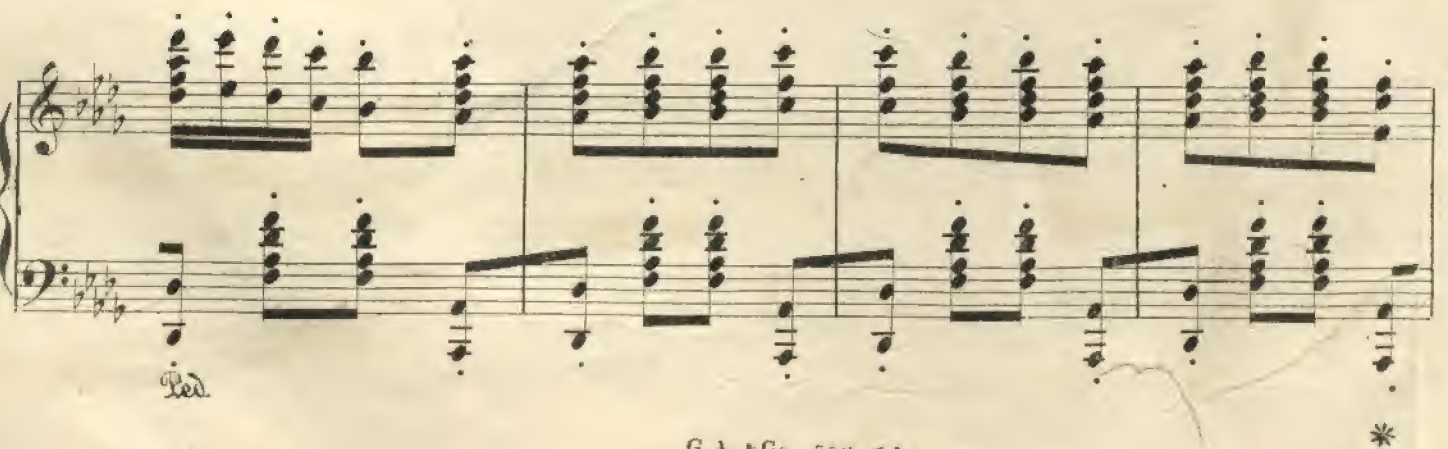
First system of musical notation. The treble staff features a series of chords with fingerings 3, 8, 3, 8, 3, 3, 3. Above the first two measures are fingerings 4 3 2 and 1. The bass staff includes the instruction *f* and the word *Red.* under the first measure. The system concludes with three asterisks (\*).



Second system of musical notation. The treble staff begins with a triplet of eighth notes marked with a '3' and an accent (>). The bass staff includes the instruction *ff* and the word *Red.* under the second measure. The system concludes with two asterisks (\*).

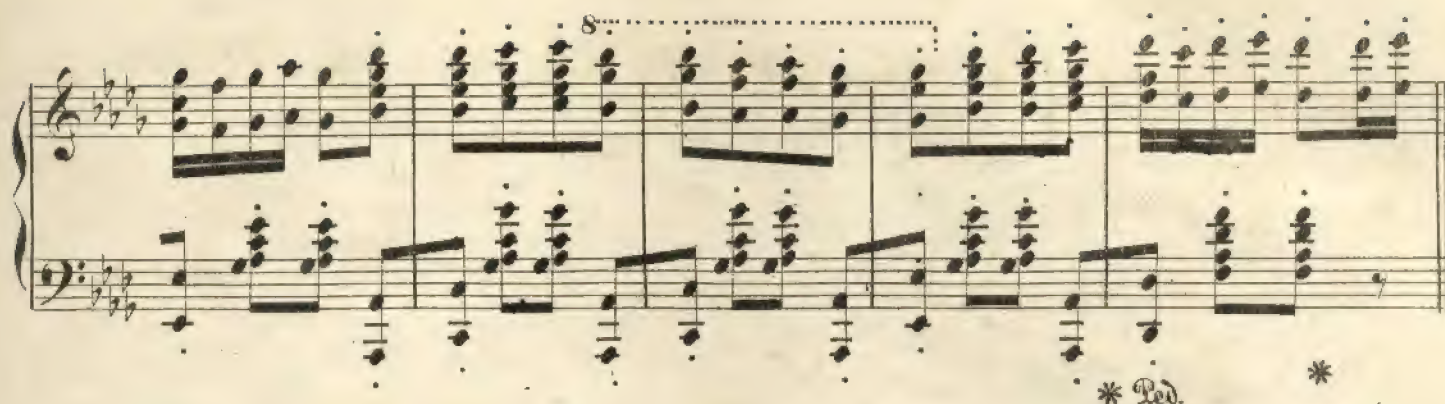


Third system of musical notation. The bass staff includes the word *Red.* under the first measure. The system concludes with one asterisk (\*).



Fourth system of musical notation. The bass staff includes the word *Red.* under the first measure. The system concludes with one asterisk (\*).





First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, with a dotted line above the first four measures. The bass staff contains a series of chords. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The system ends with a \* Ped. and a \*



Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, with a dotted line above the first four measures. The bass staff contains a series of chords. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The system ends with a \* Ped. and a \*

un poco animato.  
*f* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, with a dotted line above the first four measures. The bass staff contains a series of chords. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The system ends with a \* Ped. and a \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, with a dotted line above the first four measures. The bass staff contains a series of chords. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The system ends with a \* Ped. and a \*

decreas.  
*pp*  
Ped. \* Ped. \* Ped. \*









First system of musical notation. The treble staff begins with a sequence of notes marked with fingerings 10, 8, 5, 4, 1, 2, 1, 2, 3, 4. The music is marked *f* and includes the instruction *animato un poco.* Pedal points are indicated by *Ped.* and asterisks.



Second system of musical notation. The treble staff continues with chords and single notes. Pedal points are indicated by *Ped.* and asterisks.



Third system of musical notation. The treble staff features chords with accents (^) and some notes with fingerings 1, 2, 3, 4, 5. Pedal points are indicated by *Ped.* and asterisks.



Fourth system of musical notation. The treble staff shows chords and single notes. The instruction *dim.* (diminuendo) is present. Pedal points are indicated by *Ped.* and asterisks.



Fifth system of musical notation. The treble staff features triplets of eighth notes. The instruction *p* (piano) is present. The instruction *cres* (crescendo) is present. Pedal points are indicated by *Ped.* and asterisks.



8

*pp* *à tempo*

*Red.*

8

*Red.*

8

*Red.*

8

*Red.*

8

*Red.*



8

Ped. \* Ped. \*

8

Ped. \* Ped. \* morendo. . . . .

8

poco f p

8

poco f

8

poco f







tr

*sch*erz:

*mp* animato.

quasi trillo.

Ped. \* Ped. \* Ped. \*

8

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The upper staff uses a treble clef and contains chords and single notes, including a measure with a '2' above it. The lower staff uses a bass clef and contains a continuous melody of eighth notes. The music is in 2/4 time, indicated by the '2' above the first measure of the upper staff. The piece concludes with a double bar line.



First system of musical notation, measures 1-8. Treble and bass staves. Treble staff has trills (tr) and a crescendo line with '8' and '16' markings. Bass staff has 'Ped.' and asterisk markings.

Second system of musical notation, measures 9-16. Treble and bass staves. Treble staff has trills (tr) and a crescendo line. Bass staff has 'Ped.' and asterisk markings.

Third system of musical notation, measures 17-24. Treble and bass staves. Treble staff has a crescendo line. Bass staff has 'Ped.' and asterisk markings.

Fourth system of musical notation, measures 25-32. Treble and bass staves. Treble staff has a crescendo line. Bass staff has 'Ped.' and asterisk markings.

Fifth system of musical notation, measures 33-40. Treble and bass staves. Treble staff has a crescendo line. Bass staff has 'Ped.' and asterisk markings.



13

\* Ped.                      \* Ped.

\*

\* Ped.

un poco piu mosso.

\* Ped.                      \*                      Ped.

8 .....

e cresce:

\* Ped.                      \* Ped.



8

8ve

\* Ped.

8

Ped.

\* 8ve Ped.

\* Ped.

\*

8

Ped.

\* Ped.

\* 8ve Ped.

\*

8

\*

8

Ped.

\*

stringendo e rinforzando.

un poco ritenuto.



[illegible]







# FAVORITE COMPOSITIONS

—OF—

## J. ASCHER.

ALICE, Romance,.....	75	MARIA PADILLA, Caprice Espagnole,.....	75
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CARNIVAL DE VENICE, Polka,.....	40	MARUCCA, Valse Brilliant,.....	" 46. 60
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DANSE DES PAYSANS RUSSES,.....	55. 50	PERLE D'ALLEMAGNE MAZURKA,.....	40
DANSE ESPAGNOLE,.....	" 24. 60	PERLE DE POLOGNE MAZURKA.....	Op. 113. 60
DANSE FEERIQUE,.....	" 61. 60	PERLE DU NORD MAZURKA.....	50
DANS MA BARQUE,.....	" 47. 70	PODOLIA MAZURKA,.....	Op. 107. 40
DANSE NEGRE,.....	" 109. 75	POURQUOI, Reverie,.....	Op. 54, No. 2. 50
DANSE SLAVE,.....	" 6. 60	PSYCHE POLKA MAZURKA,.....	50
DOLCE FAR NIENTE, (Sweet Idleness).....	40	RETOUR DU SOLDAT MARCH,.....	Op. 43. 60
DOZIA MAZURKA,.....	Op. 23. 50	REVE DE BONHEUR, Idylle,.....	" 29. 70
DROPS OF WATER.....	" 17. 60	REVERIE,.....	" 8. 40
L'ECLAIR, Nocturne,.....	" 71. 50	RIEUSE, Bluettes a la Polka,.....	40
L'ECLAIR, Mazurka Originale,.....	" 41. 50	ROSALBA POLKA,.....	40
L'ESPERANCE, Nocturne,.....	40	SANS SOUCI GALOP,.....	Op. 83. 60
FANCHONETTE,.....	" 53. 40	SERENADE VENETIAN,.....	92. 50
FANFARE MILITAIRE,.....	" 40. 60	SICILIENNE VESPERS,.....	" 86. 60
FANFARE POLKA,.....	20	SLEIGH BELLS MAZURKA, Les Grelots,.....	50
FAVORITA,.....	Op. 74. 85	SONG OF THE SYRENS,.....	60
FEUILLE D'ALBUM MAZURKA,.....	35	SOUVENIR DES ALPS,.....	Op. 64. 50
FIAMMINA POLKA MAZURKA,.....	40	SOUVENIR STYRIENS,.....	" 82. 60
FIFERS OF THE GUARD, Polka Militaire,.....	40	SYLPHIDE (La) Valse,.....	50
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FIRST OF MAY,.....	Op. 54, No. 2. 50	TOJOURS GAI, (Always Happy),.....	Op. 96. 75
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GALOP BACHIQUE,.....	" 49. 60	TYROLIENNE,.....	Op. 58. 50
GALOP SCHERZO,.....	" 3. 75	TROMPETTES DU REGIMENT, Polka,.....	40
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MARCH BOHEMIEN,.....	" 25. 60	VIRGINSKI MAZURKA,.....	50
MARCH DE AMAZONS,.....	75	VICTOIER, 2d Galop Militaire,.....	50
MARCH DE LA REINE,.....	Op. 62. 60	YELVA MAZURKA,.....	60
MARIE POLKA MAZURKA.....	40	ZINGARA, Caprice,.....	Op. 73. 60

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LES GOUTTES D'EAU.  
(DROPS OF WATER)  
CAPRICE ÉTUDE.

J. ASCHER, Op. 17.

Andante.

*p* *Ped* *mf* *Ped*

*Ped* *Ped* *p*

*dolce* *Ped* *poco agitato* *Ped* *Ped*

*f* *Ped* *rall. dim.*



Allegretto.

ben marcato il canto.

3

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, with a '3' (triple) marking above the first measure. The lower staff is in bass clef and contains a series of eighth-note chords. The tempo 'Allegretto' and the instruction 'ben marcato il canto.' are at the top. The dynamic 'p e leggiero.' is written below the first measure of the upper staff. Pedal markings 'Ped' are present at the beginning and end of the system, with asterisks indicating specific pedal points.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, with a 'cres.' (crescendo) marking below the first measure. The lower staff is in bass clef and contains a series of eighth-note chords. The dynamic 'p' is written below the first measure of the upper staff. Pedal markings 'Ped' are present at the beginning and end of the system, with asterisks indicating specific pedal points.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, with a 'p' (piano) marking below the first measure. The lower staff is in bass clef and contains a series of eighth-note chords. Pedal markings 'Ped' are present at the beginning and end of the system, with asterisks indicating specific pedal points.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, with a 'f: brillante.' (forte, brilliant) marking below the first measure. The lower staff is in bass clef and contains a series of eighth-note chords. The dynamic 'dim.' (diminuendo) is written below the first measure of the upper staff. Pedal markings 'Ped' are present at the beginning and end of the system, with asterisks indicating specific pedal points.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, with a 'p' (piano) marking below the first measure. The lower staff is in bass clef and contains a series of eighth-note chords. Pedal markings 'Ped' are present at the beginning and end of the system, with asterisks indicating specific pedal points.



This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is marked with a key signature of one sharp (F#) and a time signature of 3/4.

**System 1:** The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. A *cres.* (crescendo) marking is placed below the first measure. A measure rest of 8 measures is indicated in the treble staff.

**System 2:** The second system continues the melodic and rhythmic development. A *f* (forte) dynamic marking is present in the bass staff. A *rall.* (rallentando) marking is placed below the first measure of the second half.

**System 3:** The third system includes a *a tempo.* marking in the bass staff. A *p* (piano) dynamic marking is placed below the first measure of the second half, followed by a *f* (forte) dynamic marking.

**System 4:** The fourth system features a *dolce.* (dolce) marking in the bass staff. A *ben marcato il canto.* (well marked the song) instruction is placed below the first measure. A *p sempre.* (piano sempre) marking is placed below the first measure of the second half, followed by a *Ped* (pedal) marking.

**System 5:** The fifth system continues the melodic and rhythmic development. A *Ped* (pedal) marking is placed below the first measure.

**System 6:** The sixth system concludes the piece. A *Ped* (pedal) marking is placed below the first measure.

The page number 1918-8 is printed at the bottom left corner.



The musical score is arranged in four systems, each consisting of a grand staff (treble and bass clefs). The notation includes complex rhythmic patterns, primarily eighth and sixteenth notes, with many beamed sixteenth notes. Dynamics and performance instructions are placed throughout the score:

- System 1:** The first staff has the marking "poco - - - a - - - poco" below it. The second staff has "cres." below it.
- System 2:** The first staff has "dim." below it. The second staff has "f" below it.
- System 3:** The first staff has "marcato." below it. The second staff has "pp" below it.
- System 4:** The first staff has "p" below it. The second staff has "s" below it. The third staff has "cres - - -" below it.

Other markings include "8" (octave) and "f" (forte) in various positions. The notation is dense and detailed, typical of a classical piano score.



This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1:** The right hand begins with a series of eighth notes, marked with *sf* (sforzando) and an *8* (octave) marking. The left hand has a few chords, marked with *f* (forte) and *poco.* (poco).

**System 2:** The right hand continues with eighth notes. The left hand has a few chords, marked with *con forza.* (con forza) and *dim.* (diminuendo).

**System 3:** The right hand continues with eighth notes. The left hand has a few chords, marked with *a tempo.* (a tempo) and *rall.* (rallentando).

**System 4:** The right hand continues with eighth notes. The left hand has a few chords, marked with *Ped* (pedal) and *cres -* (crescendo).

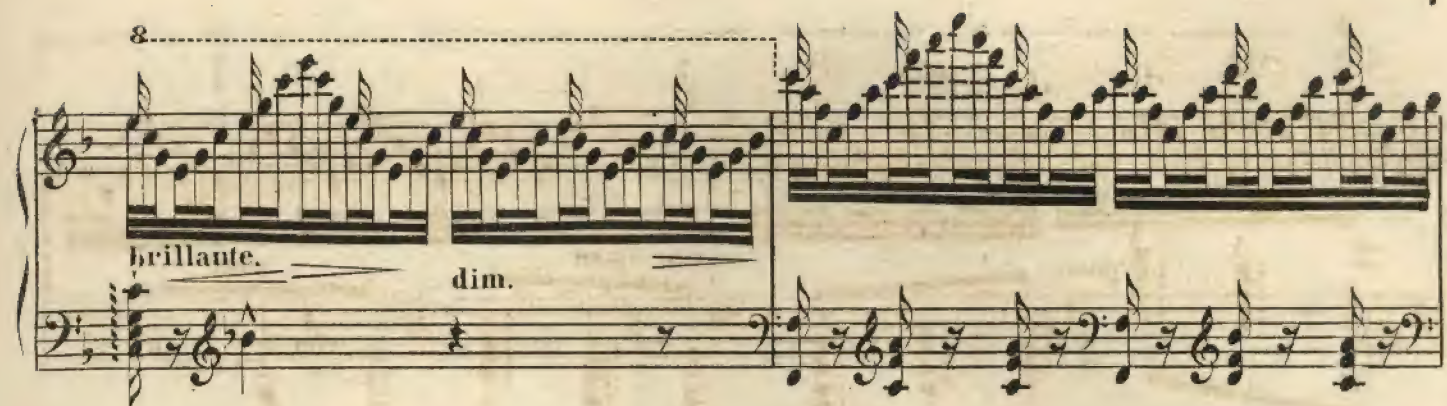
**System 5:** The right hand continues with eighth notes. The left hand has a few chords, marked with *p* (piano).

**System 6:** The right hand continues with eighth notes. The left hand has a few chords, marked with *8* (octave).

1913-8

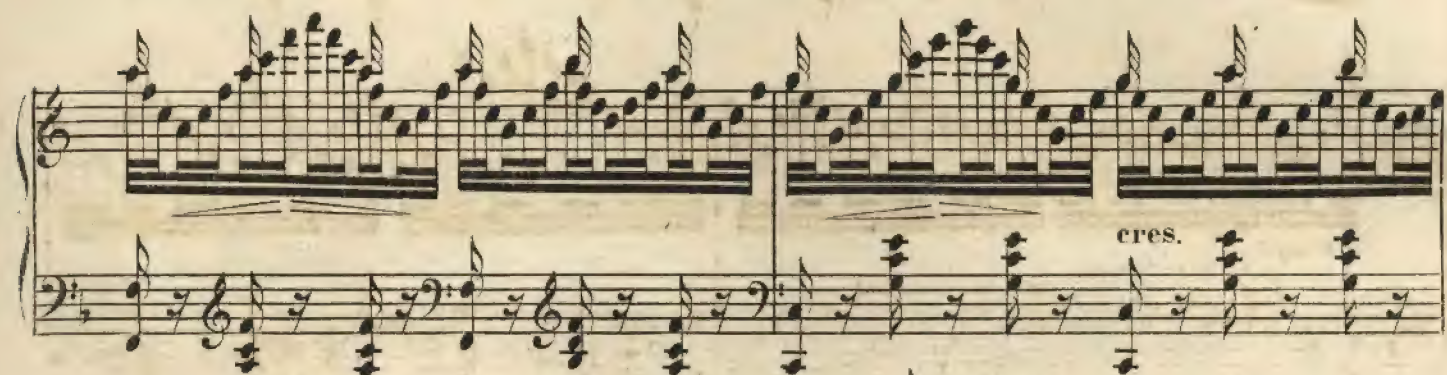


8



brillante. dim.

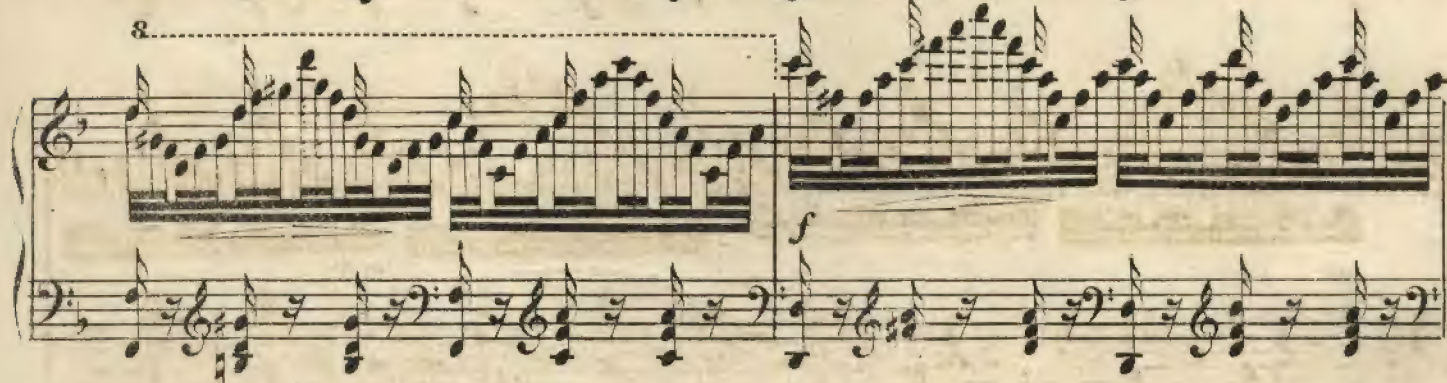
This system contains the first two measures of a musical piece. The right hand features a rapid, ascending scale-like pattern with many beamed sixteenth notes. The left hand plays a rhythmic accompaniment of eighth notes. A dashed line with the number '8' is positioned above the first measure. The first measure is marked 'brillante.' and the second measure is marked 'dim.'.



cres.

This system contains measures 3 and 4. The right hand continues the rapid ascending pattern. The left hand's accompaniment remains consistent. The fourth measure is marked 'cres.'.

8



This system contains measures 5 and 6. The right hand continues the rapid ascending pattern. The left hand's accompaniment remains consistent. A dashed line with the number '8' is positioned above the first measure.

p



p

This system contains measures 7 and 8. The right hand continues the rapid ascending pattern. The left hand's accompaniment remains consistent. Both measures are marked 'p' (piano).

8



poco - a - poco - - - cres.

This system contains measures 9 and 10. The right hand continues the rapid ascending pattern. The left hand's accompaniment remains consistent. A dashed line with the number '8' is positioned above the first measure. The first measure is marked 'poco - a - poco - - -' and the second measure is marked 'cres.'.





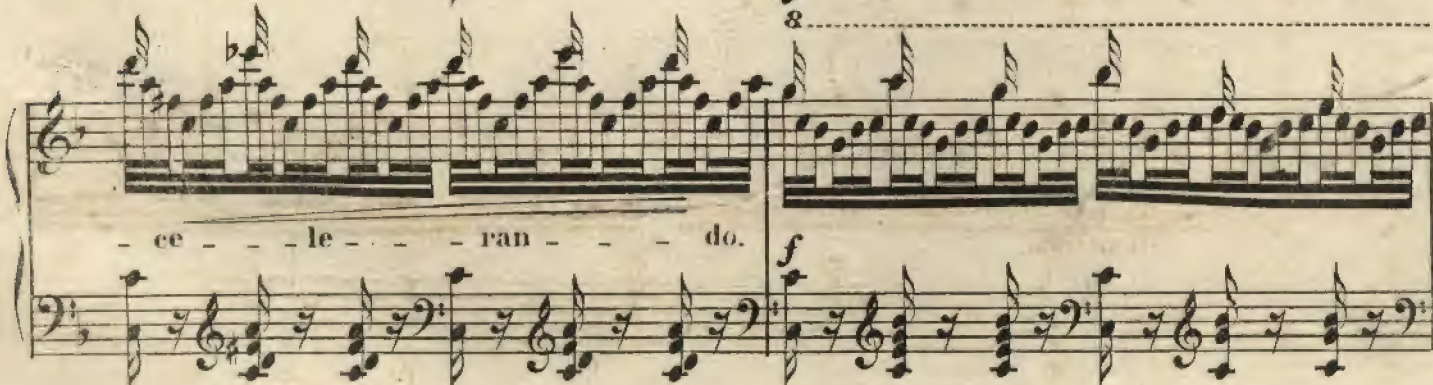
First system of a musical score. The upper staff (treble clef) features a rapid, ascending and descending scale-like passage. The lower staff (bass clef) contains a rhythmic accompaniment of eighth notes. Dynamics include *ff* (fortissimo) and *pp* (pianissimo), with a *dim.* (diminuendo) marking.



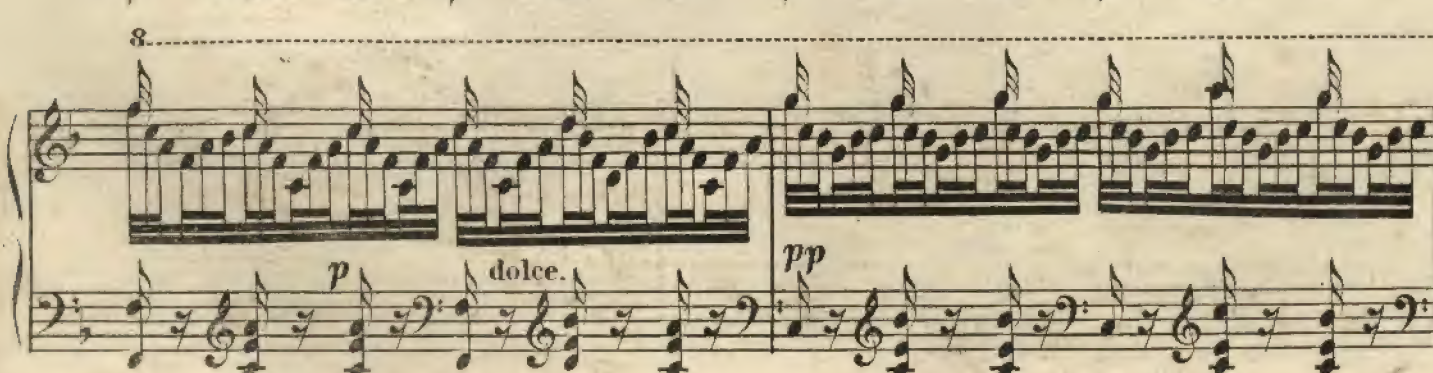
Second system of the musical score. The upper staff continues the scale-like passage. The lower staff has a rhythmic accompaniment. The tempo marking *a tempo.* is present.



Third system of the musical score. The upper staff continues the scale-like passage. The lower staff has a rhythmic accompaniment. The lyrics *p poco - - a - - poco - ac - -* are written below the staff.



Fourth system of the musical score. The upper staff continues the scale-like passage. The lower staff has a rhythmic accompaniment. The lyrics *- ce - - le - - ran - - do.* are written below the staff. A *f* (fortissimo) dynamic marking is present.



Fifth system of the musical score. The upper staff continues the scale-like passage. The lower staff has a rhythmic accompaniment. The lyrics *p dolce.* are written below the staff. A *pp* (pianissimo) dynamic marking is present.



8

pp morendo.

8

per den do si

8

e rallentando.

pp

ppp

1918-8 Pedale tenuto



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## NOCTURNE.

Oeuvre. 24.

par THÉODORE DÖHLER.

Lento Cantabile.

NOCTURNE.

*p* *Ped.* \* *Ped.* \* *Ped.* \*

*rf* *pp*

*Ped.* *pp* *leggiero.* \*

*Ped.* *pp* *leggiero.*



*loco.*

*Ped.*

*\* pp riten.*

This system contains the first two measures of the piece. The right hand features a rapid, ascending sixteenth-note scale, while the left hand plays a slower, more rhythmic accompaniment. The tempo is marked 'loco.' and the dynamics include 'Ped.' and '\* pp riten.'.

*pesante.*

*pp. leggero.*

The second system covers measures three through five. The right hand continues with a dense, rapid sixteenth-note texture, marked 'pesante.' and 'pp. leggero.'. The left hand provides a steady accompaniment.

*cres molto.*

The third system contains measures six through eight. The right hand's sixteenth-note pattern continues, with a 'cres molto.' (crescendo molto) instruction. The left hand's accompaniment also shows some dynamic variation.

*sf*

*dim.*

*loco.*

The final system on the page covers measures nine through twelve. It begins with a forte 'sf' dynamic in the left hand, followed by a 'dim.' (diminuendo) instruction. The right hand's texture remains consistent, ending with a 'loco.' marking.



First system of musical notation. The treble clef staff contains a series of chords, mostly triads and dyads, with some accidentals. The bass clef staff contains a single melodic line with eighth and sixteenth notes. The tempo marking *leggiero.* is written above the first measure of the bass staff.

Second system of musical notation. The treble clef staff continues the chordal texture. The bass clef staff continues the melodic line. A dashed line with the marking *8va* is positioned above the treble staff, indicating an octave shift.

Third system of musical notation. The treble clef staff continues the chordal texture. The bass clef staff continues the melodic line. A dashed line with the marking *8va* is positioned above the treble staff. The dynamic marking *cres.* is written above the bass staff.

Fourth system of musical notation. The treble clef staff continues the chordal texture. The bass clef staff continues the melodic line. The tempo marking *loco.* is written above the first measure of the treble staff. The system ends with a double bar line and repeat dots.

Fifth system of musical notation. The treble clef staff continues the chordal texture. The bass clef staff continues the melodic line. The tempo marking *loco.* is written above the first measure of the treble staff. The dynamic marking *p* is written above the first measure of the bass staff. The tempo marking *cantabile.* is written above the second measure of the treble staff. The tempo marking *leggiero.* is written above the first measure of the bass staff.



*8va* .....  
*cant.*  
*leggiere. pp*

This system contains the first two measures of the piece. The vocal line (treble clef) begins with a melodic phrase, and the piano accompaniment (bass clef) provides a harmonic foundation. The tempo is marked 'leggiere. pp'.

*agitato.*  
*f*

The second system continues the musical development. The piano accompaniment becomes more active, and the vocal line continues its melodic line. The tempo is marked 'agitato.' and the piano part is marked 'f'.

*accelerando.*

The third system shows further acceleration. The piano accompaniment features more complex rhythmic patterns, and the vocal line continues. The tempo is marked 'accelerando.'.

*riten.* *p* *accelerando.*

The fourth system includes a ritardando section marked 'riten.' and a piano section marked 'p', followed by an acceleration marked 'accelerando.'.

*cres.* *8va* .....

The fifth system concludes the page with a crescendo marked 'cres.' and an octave shift indicated by '8va'.



8va loco. ritard. leggiero.

leggiero. pp

8va loco.

tr leggiero.

6



*martellato.*

7

First system of musical notation. The right hand features a rapid, repeated eighth-note pattern, marked with *ff* (fortissimo) and *tr* (trills). The left hand provides a steady accompaniment of eighth notes. A *8va* (octave) marking is present above the right hand.

Second system of musical notation. The right hand continues the rapid eighth-note pattern, marked with *pp* (pianissimo) and *tr*. The left hand has a more active role with eighth notes. A *8va* marking is present above the right hand.

Third system of musical notation. The right hand features a rapid eighth-note pattern, marked with *tr* and *8va*. The left hand has a more active role with eighth notes.

Fourth system of musical notation. The right hand features a rapid eighth-note pattern, marked with *tr* and *8va*. The left hand has a more active role with eighth notes. A *Ped.* (pedal) marking is present above the right hand.

Fifth system of musical notation. The right hand features a rapid eighth-note pattern, marked with *ppp* (pianississimo) and *8va*. The left hand has a more active role with eighth notes. A *\** (crescendo) marking is present above the right hand.



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1. Hel - en's ba - bies may God  
3. Oh you lit - tle ras - cal

bles them, Sweet and in - no - cent as doves.  
Tod - die, Wants to shre the wheeis go wound.

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*RISOLUTO.*

*f*

*bravura.*

*rit.*

*MODERATO.*

*mp*

*ped.* \*

*ped.* \*

*ped.* \*

*ped.* \*

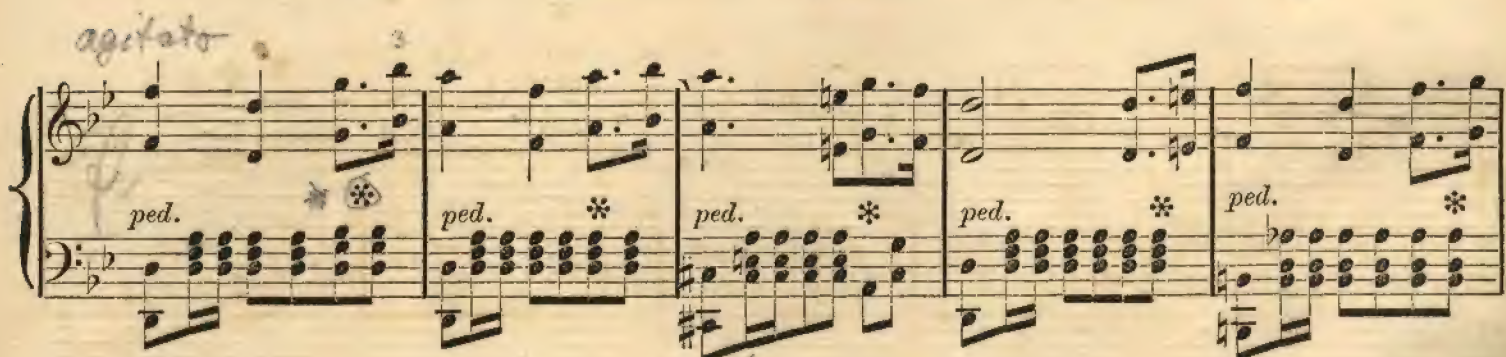
*ped.* \*

*ped.* \*

*ped.* \*

*ped.* \*







[illegible]



*agitato.*

*f*

*ped. M.D. \* ped. M.D. \* ped. M.D. \* ped. M.D. \* ped. M.D. \* ped. M.D. \**

*f*

*rapido.*

*ped.*

*M.D.*

*M.G.*

*p rit.*

*ped.*

*marcato il canto.*



The image displays four systems of piano accompaniment for a piece titled 'Chanson des Alpes'. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand features a complex, rhythmic melody with frequent sixteenth-note runs and triplets, often marked with an '8' and a wavy line indicating a tremolo or rapid oscillation. The left hand provides a harmonic foundation with chords and triplets, some marked with an asterisk (\*). Pedal points are indicated by 'ped.' markings at the beginning of each system. The notation includes various musical symbols such as slurs, ties, and dynamic markings.



The first system of musical notation consists of two staves. The upper staff features a melodic line with eighth-note patterns, some beamed together, and a fermata over the first measure. The lower staff provides a harmonic accompaniment with chords and triplets, marked with a '3' and an asterisk. A 'ped.' (pedal) instruction is placed below the first measure of the lower staff.

The second system continues the musical piece. It follows the same structural pattern as the first, with a melodic upper staff and a harmonic lower staff. The 'ped.' instruction is repeated at the beginning of the lower staff.

The third system of musical notation. The upper staff introduces a new melodic motif with a fermata. The lower staff continues the accompaniment with triplets and an asterisk. The 'ped.' instruction is present at the start of the lower staff.

The fourth system of musical notation. The upper staff concludes with a melodic phrase. The lower staff includes a 'p' (piano) dynamic marking and a 'ped.' instruction. The system ends with a final chord in the lower staff.



The image displays a musical score for a piano piece, consisting of four systems of music. Each system is divided into two measures. The notation is in G major (one sharp) and 3/4 time. The right hand (treble clef) features a melody with eighth-note patterns, often beamed in groups of four, and includes fingerings such as 7, 8, 5, and 3. The left hand (bass clef) provides a harmonic accompaniment with chords and triplets, marked with '3' and asterisks. Pedal points are indicated by 'ped.' in the left hand of each measure. The score is written on a single page, with the page number '8' at the top center.



The musical score consists of four systems, each with a treble and bass staff. The notation is complex, featuring many chords and melodic lines. Key features include:

- Measure 1,707:** Treble staff has a chord marked '8'. Bass staff has a chord marked '3' and a 'ped.' instruction.
- Measure 1,708:** Treble staff has a chord marked '8'. Bass staff has a chord marked '3' and a 'ped.' instruction.
- Measure 1,709:** Treble staff has a chord marked '8'. Bass staff has a chord marked '3' and a 'ped.' instruction.
- Measure 1,710:** Treble staff has a chord marked '8'. Bass staff has a chord marked '3' and a 'ped.' instruction.

Handwritten annotations include 'pp' in the bottom right system.



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a series of eighth-note chords, many of which are beamed together in groups of eight, indicated by a bracket with the number '8' above them. Some chords are marked with a '3' below them, suggesting triplets. The lower staff is in bass clef and contains a few notes, including a triplet marked with a '3' and an asterisk. The word 'ped.' (pedal) is written below the first measure of the lower staff.

The second system of musical notation continues the piece. It follows the same pattern as the first system, with eighth-note chords in the upper staff and a few notes in the lower staff. The word 'ped.' appears at the beginning of the lower staff, and 'f ped.' appears later, indicating a fortissimo pedal point.

The third system of musical notation continues the piece. It follows the same pattern as the first system, with eighth-note chords in the upper staff and a few notes in the lower staff. The word 'ped.' appears at the beginning of the lower staff.

The fourth system of musical notation continues the piece. It follows the same pattern as the first system, with eighth-note chords in the upper staff and a few notes in the lower staff. The word 'ped.' appears at the beginning of the lower staff, and 'p' (piano) appears later, indicating a piano dynamic.



First system of musical notation. The treble staff features a series of eighth-note chords, with a wavy line and the number '8' above the first measure. The bass staff begins with a 'ped.' marking and contains a single eighth note marked with an asterisk (\*).

Second system of musical notation. The treble staff continues with eighth-note chords, marked with a wavy line and '8'. The bass staff includes a 'ped.' marking, a measure with an asterisk (\*) and a forte (*f*) dynamic, and a section marked 'ped. accel.' with a wavy line and '8' above the treble staff.

Third system of musical notation. The treble staff has a wavy line and '8' above the first measure. The bass staff is marked 'presto.' and features a wavy line and '8' above the treble staff, with the word 'loco.' written above the eighth measure.

Fourth system of musical notation. The treble staff has a wavy line and '8' above the first measure. The bass staff includes two measures marked 'fz' (forzando) and a final measure marked with an asterisk (\*).



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## LE CARNEVAL DE VENISE

Par Charles Voss Op. 51.

Introduzione

Moderato.

*pp* ed misterioso

Ped

*mf* con espressione

*p*

*mf*



*p* Ped *mf* Ped *pp* riton

Allegretto.

TEMA.

*mf* a tempo *p*



1

VAR: 1.

The first system of musical notation for Variation 1. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The music features a piano (p) dynamic marking. The right hand has a melodic line with various ornaments (wavy lines) and fingerings (2, 3, 2, 1, +). The left hand provides a steady accompaniment with eighth notes.

The second system of musical notation for Variation 1. It continues the melodic and accompanimental lines from the first system. The right hand features more complex ornamentation and fingerings. The left hand continues with the eighth-note accompaniment.

VAR: 2.

The third system of musical notation for Variation 2. It begins with a double bar line. The right hand has a melodic line with fingerings (2, 3, 3) and a 'legatissimo' marking. The left hand continues with the eighth-note accompaniment.

The fourth system of musical notation for Variation 2. It continues the melodic and accompanimental lines. The right hand features a series of sixteenth notes and a final cadence. The left hand continues with the eighth-note accompaniment.

The fifth system of musical notation for Variation 2. It concludes the piece with a final cadence. The right hand has a melodic line with various ornaments and fingerings. The left hand continues with the eighth-note accompaniment.



57

*schertz?*

Measures 57-60. Treble clef, key of D major. Right hand: eighth-note patterns with slurs and accents. Left hand: eighth-note accompaniment with slurs.

Measures 61-64. Treble clef, key of D major. Right hand: eighth-note patterns with slurs and accents. Left hand: eighth-note accompaniment with slurs.

VAR: 4.

Measures 65-68. Treble clef, key of D major. Right hand: triplet of eighth notes marked 'p'. Left hand: eighth-note accompaniment with slurs.

3

8va

Measures 69-72. Treble clef, key of D major. Right hand: triplet of eighth notes marked '3'. Left hand: eighth-note accompaniment with slurs.

2 2 2

*f* *pp* *f*

Measures 73-76. Treble clef, key of D major. Right hand: triplet of eighth notes marked '2'. Left hand: eighth-note accompaniment with slurs and dynamic markings *f*, *pp*, *f*.



6 VAR: 5.

8va  
4 3

*p* *pp* *f* *p* *pp* *fr*

8va

*p* *pp* *fr* *p*

VAR: 6.

8va

Brillante.

8va

8va

8va



VAR: 7.

8va.

pp

con leggerezza

7

8va.

pp

espress

f

VAR: 8.

p

il canto marcato.

Ped

\* Ped

\* Ped

V

f

ff

V

V

V

V

VAR: 9.

2 1

2 1

2 1



This page of musical notation is for a piano piece, featuring five systems of staves. The key signature is D major (two sharps). The notation includes various dynamics and pedal markings:

- System 1:** The right hand plays a series of eighth-note chords. The left hand plays a steady eighth-note accompaniment. Dynamics include *ff* and *Ped*.
- System 2:** The right hand continues with eighth-note chords. The left hand has a more complex accompaniment with some rests. Dynamics include *Ped* and *fff*.
- System 3:** The right hand features a melodic line with eighth notes. The left hand has a steady eighth-note accompaniment. Dynamics include *Ped* and *f*.
- System 4:** The right hand has a melodic line with some grace notes. The left hand has a steady eighth-note accompaniment. Dynamics include *p*, *Ped*, *mf*, and *pp*.
- System 5:** The right hand has a melodic line with some grace notes. The left hand has a steady eighth-note accompaniment. Dynamics include *fff* and *Ped*.



## Presto

*mf con bravura*

*f*

*ff*

*ff*

*fff con fuoco*

*fff*

Ped

8va

8va

8va

8va

8va

8va

Ped

6 = 8

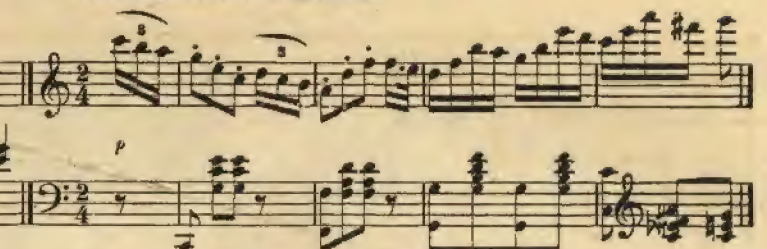


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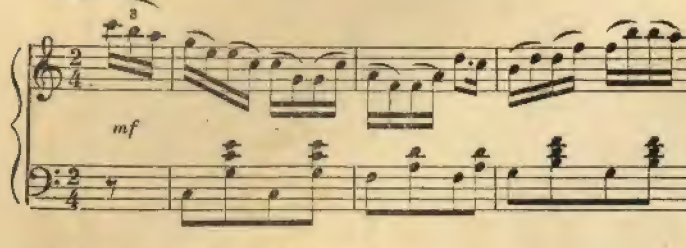


## Woodbird Polka.



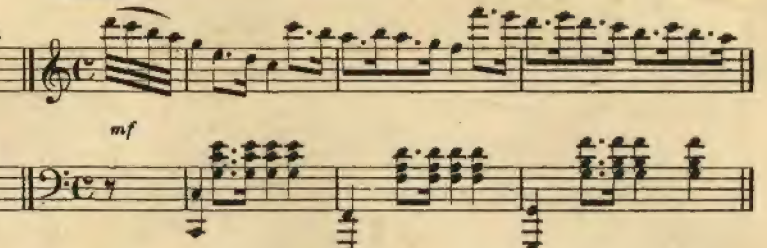
## Woodbird Rondo.

*Moderato.*



## Woodbird March.

*Moderato.*



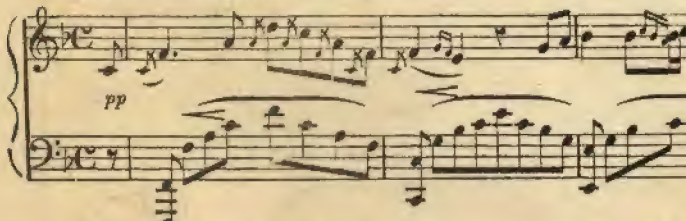
## Woodbird Capriccio.

*Allegretto.*



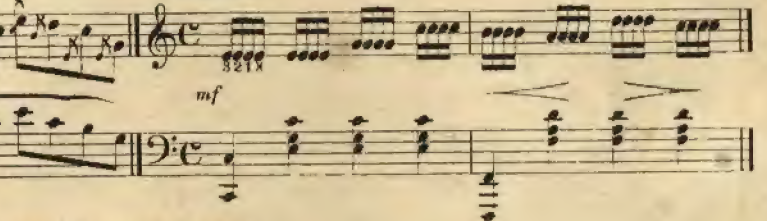
## Woodbird Nocturne.

*Andante con moto. Con espressione.*



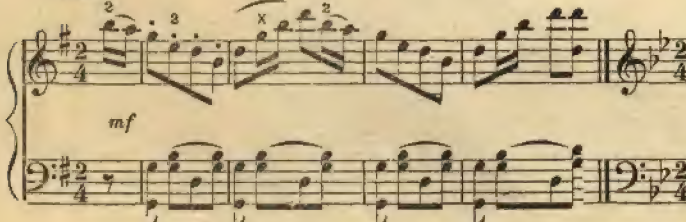
## Woodbird Tremolo.

*Con anima.*

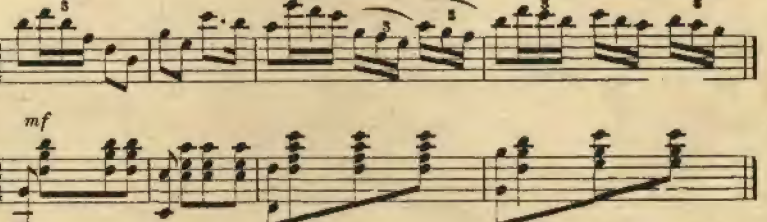


## Woodbird Galop.

*Vivace.*

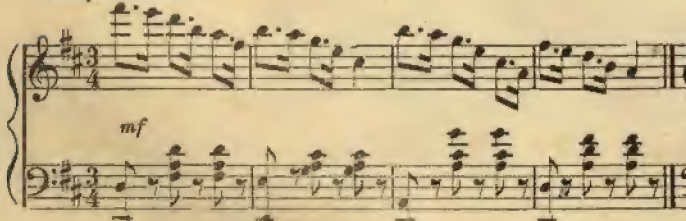


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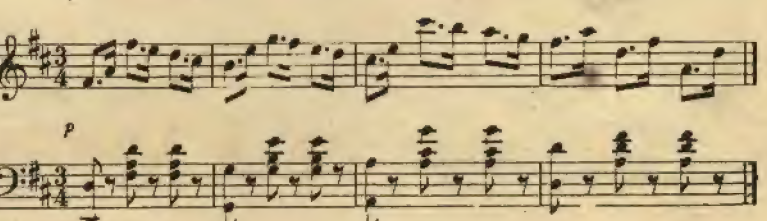


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NOCTURNE, in E $\flat$ . OP. 9. <i>N<sup>o</sup> 2.</i>	3	☆
FIVE MAZURKAS, OP. 7.	6	"
POLONAISE, in C $\sharp$ <i>minor</i> . OP. 26. <i>N<sup>o</sup> 1.</i>	4	"
FOUR PRELUDES, <i>selected from</i> OP. 28.	4	"
IMPROMPTU, OP. 29.	5	"
2 <sup>nd</sup> SCHERZO, in B. <i>minor</i> . OP. 31.	15	"
NOCTURNE CÉLÈBRE, in B. OP. 32. <i>N<sup>o</sup> 1.</i>	3½	"
NOCTURNE LAMENTO, in A $\flat$ . OP. 32. <i>N<sup>o</sup> 2.</i>	4	"
MARCHE FUNÈBRE, <i>from</i> OP. 35.	3½	"
POLONAISE, in A. <i>Militaire.</i> OP. 40. <i>N<sup>o</sup> 1.</i>	4	"
3 <sup>d</sup> BALLADE, in A $\flat$ . OP. 47.	10	"
BERCEUSE, OP. 57.	4	"
FANTASIE IMPROMPTU, in C $\sharp$ <i>min.</i> OP. 66.	7½	"
MAZURKA in G <i>min</i> OP. 67. <i>N<sup>o</sup> 2.</i>	2	"

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**MARCHE FUNÈBRE.**

FRED. CHOPIN. Op. 35.

PIANO.

*p*

*f*

*f*

*f*

Ped \*

Ped \*

Ped \*

Ped \*

Ped \*

Ped \*






First system of musical notation. Treble and bass staves. The word "sempref" is written above the treble staff. The word "Ped" is written below the bass staff. The word "p" is written above the treble staff. The word "ff" is written above the treble staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff.



Second system of musical notation. Treble and bass staves. The word "f" is written above the treble staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff.



Third system of musical notation. Treble and bass staves. The word "sempref" is written above the treble staff. The word "f" is written above the treble staff. The word "p" is written above the treble staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff.



Fourth system of musical notation. Treble and bass staves. The word "pp" is written above the treble staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff.



Fifth system of musical notation. Treble and bass staves. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff. The word "Ped" is written below the bass staff.





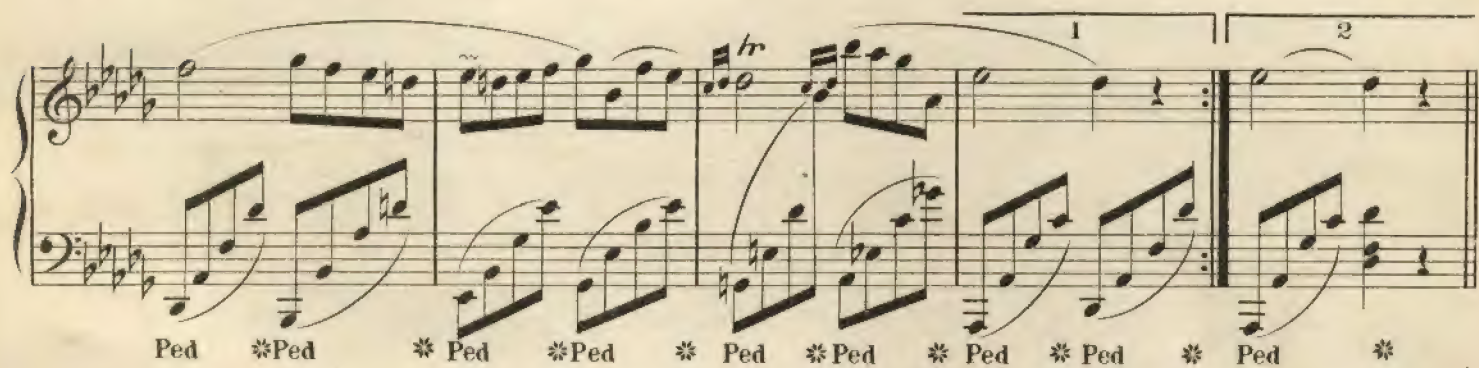
First system of a musical score. The treble staff contains a vocal line with lyrics "cres", "cen", and "do" under a long slur. The bass staff contains a piano accompaniment of eighth notes. Pedal markings are indicated below the bass staff.

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*



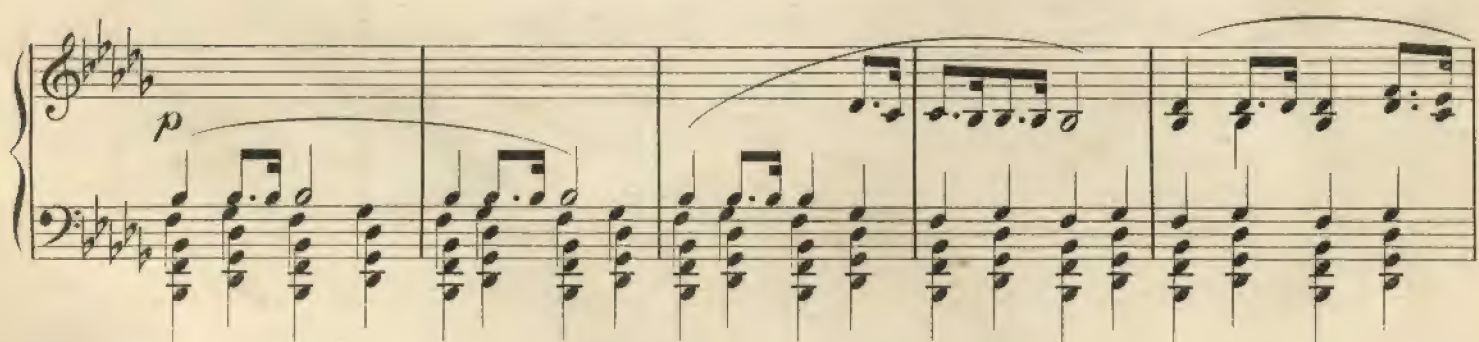
Second system of the musical score. The treble staff continues the vocal line. The bass staff continues the piano accompaniment. Pedal markings are indicated below the bass staff.

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

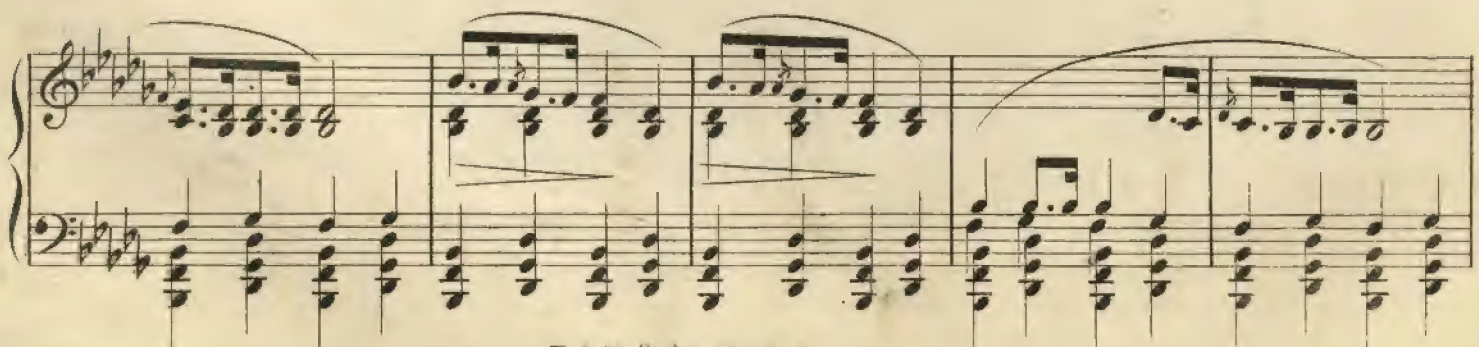


Third system of the musical score. The treble staff includes a first ending bracket labeled "1" and a second ending bracket labeled "2". The bass staff continues the piano accompaniment. Pedal markings are indicated below the bass staff.

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

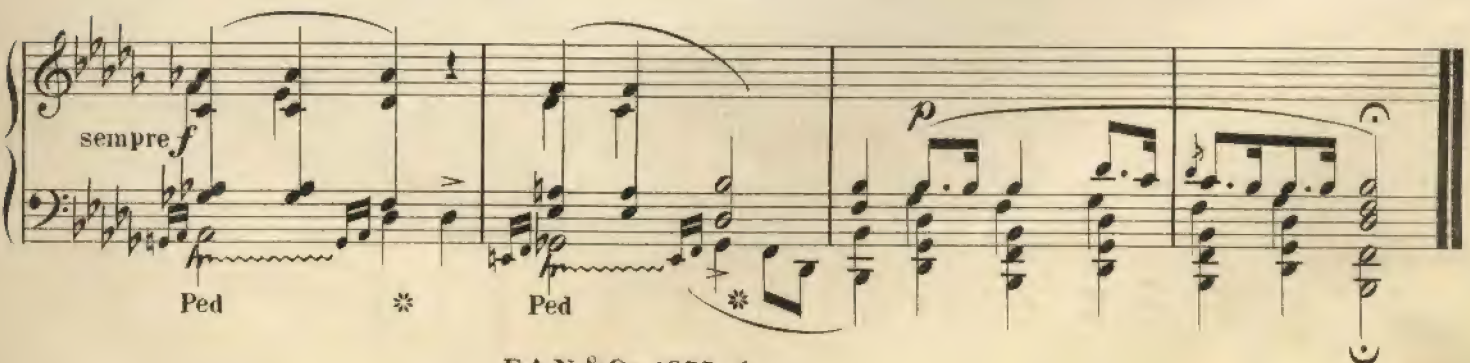
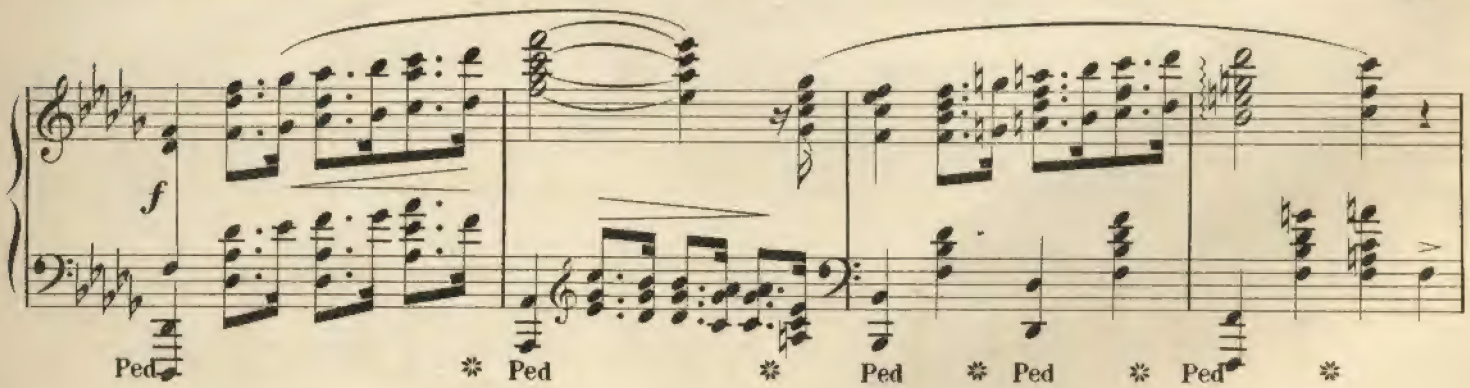
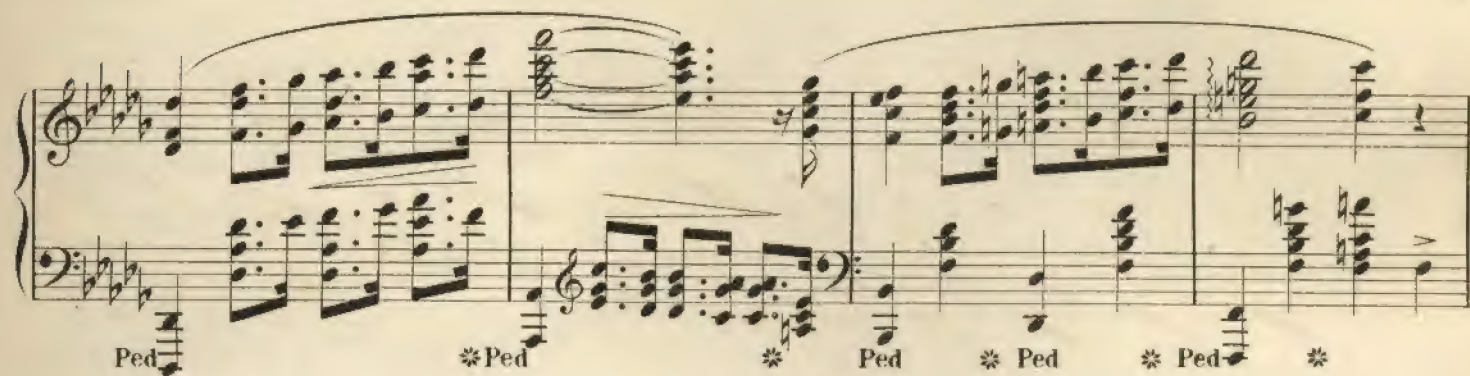


Fourth system of the musical score. The treble staff begins with a piano dynamic marking *p*. The bass staff continues the piano accompaniment.



Fifth system of the musical score. The treble staff continues the piano accompaniment. The bass staff continues the piano accompaniment.











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### MAZURKAS.

Op. 6. No. 1. F# minor,	5
No. 2. C# minor,	
No. 3. E major,	
No. 4. E, minor,	
Op. 7. No. 1. B, major,	5
No. 2. A minor,	
No. 3. F minor,	
No. 4. A, major,	
No. 5. C, major,	5
Op. 17. No. 1. B, major,	
No. 2. E, minor,	
No. 3. A, major,	
No. 4. A, minor,	
Op. 24. No. 1. G minor,	5
No. 2. C major,	
No. 3. A, major,	
No. 4. B, minor,	
Op. 30. No. 1. C minor,	5
No. 2. B minor,	
No. 3. D, major,	
No. 4. C, minor,	
Op. 33. No. 1. G, minor,	6
No. 2. D, major,	
No. 3. C, major,	
No. 4. B, minor,	
Op. 41. No. 1. C, minor,	5
No. 2. E, minor,	
No. 3. B, major,	
No. 4. A, major,	
Op. 50. No. 1. G, major,	6
No. 2. A, major,	
No. 3. C, minor,	
Op. 56. No. 1. B, major,	6
No. 2. C, major,	
No. 3. C, minor,	
Op. 59. No. 1. A, minor,	6
No. 2. A, major,	
No. 3. F, minor,	
Op. 63. No. 1. B, major,	3½
No. 2. F, minor,	
No. 3. C, minor,	

Scherzo. Op. 31 . . . 10

Rondo. " 16 . . . 12½

### MAZURKAS.

Op. 67. No. 1. G major,	5
No. 2. G minor,	
No. 3. C major,	
No. 4. A minor,	
Op. 68. No. 1. C major,	5
No. 2. A minor,	
No. 3. F major,	
No. 4. F minor,	
without { A minor,	3
opus { A major,	3
A minor,	3

### WALTZES.

Op. 18. E, major,	5
Op. 34. No. 1. A, major,	5
No. 2. A minor,	3½
No. 3. F major,	3½
Op. 42. No. 1. A, major,	4
Op. 64. No. 1. D, major,	2½
No. 2. C, minor,	3½
No. 3. A, major,	3
Op. 69. No. 1. F minor,	5
No. 2. B minor,	
Op. 70. No. 1. G, major,	2½
No. 2. F, minor,	2½
No. 3. D, major,	2½

### NOCTURNES.

Op. 9. No. 1. B minor,	3
No. 2. E, major,	3
No. 3. B major,	5
Op. 15. No. 1. F major,	3½
No. 2. F, major,	3½
No. 3. G minor,	3
Op. 27. No. 1. C, minor,	5
No. 2. D, major,	5
Op. 32. No. 1. B major,	3½
No. 2. A, major,	3½

Third Ballade. Op. 47. Ab major . . . 7½

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Op. 37. No. 1. G minor,	3½
No. 2. G major,	5
Op. 48. No. 1. C minor,	6
No. 2. F, minor,	6
Op. 55. No. 1. F minor,	4
No. 2. E, major,	3½
Op. 62. No. 1. B, major,	6
No. 2. E major,	5
Op. 72. E minor,	3

### POLONAISES.

Op. 3. C major,	12½
Op. 22. E, major,	15
Op. 26. No. 1. C, minor,	5
No. 2. E, minor,	7½
Op. 40. No. 1. A, major,	5½
No. 2. C minor,	5
Op. 44. F, minor,	12½
Op. 53. A, major,	12½
Op. 61. Fantasia. A, major,	10
Op. 71. No. 1. D minor,	7½
No. 2. B, major,	7½
No. 3. F minor,	7½

### ECOSSAISES.

Op. 72. No. 1. D major,	2½
No. 2. G major,	
No. 3. D, major,	2½

### TARANTELE.

Op. 43. A, major,	5
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### IMPROMPTUS.

Op. 29. A, major,	6
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### MARCHE FUNEBRE.

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# DEUX NOCTURNES.

FR. CHOPIN, Op. 32. N° 1.

*Andante sostenuto.*

*stretto.*

*delicatiss.*

*p poco ritenuto.*

*in tempo.*

*pp delicatiss.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

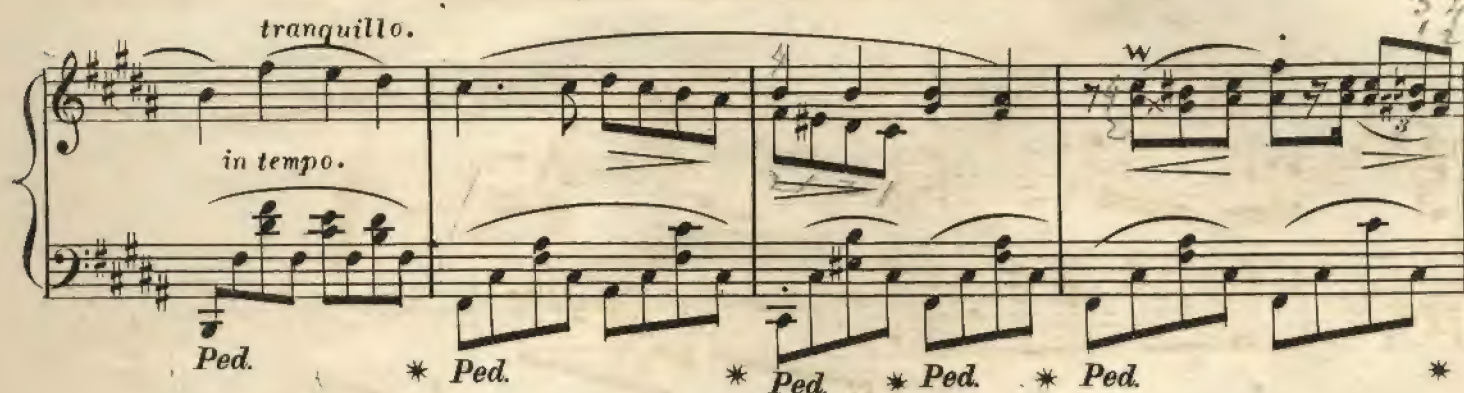
*Ped.* \*

*Ped.* \*





First system of musical notation. The treble and bass staves are shown. The bass staff has a forte (*f*) dynamic marking and the tempo marking *stretto.* The treble staff has a piano (*p*) dynamic marking and the tempo marking *p poco ritenuto.* Pedal markings (*Ped.*) are present under both staves, with asterisks indicating specific pedal points.



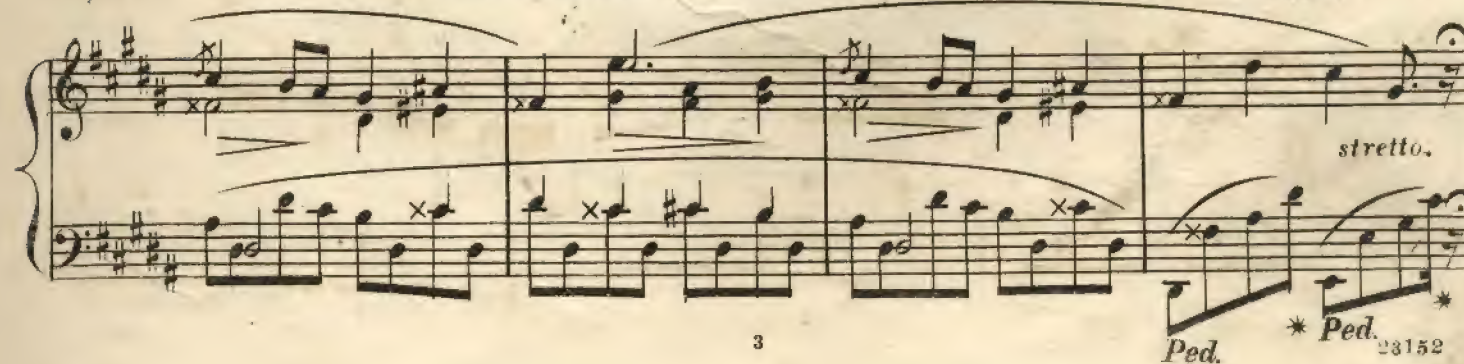
Second system of musical notation. The tempo marking *tranquillo.* is above the treble staff, and *in tempo.* is below the bass staff. Pedal markings (*Ped.*) are present under both staves, with asterisks indicating specific pedal points.



Third system of musical notation. Pedal markings (*Ped.*) are present under both staves, with asterisks indicating specific pedal points.



Fourth system of musical notation. The treble staff has a pianissimo (*pp*) dynamic marking. Pedal markings (*Ped.*) are present under both staves, with asterisks indicating specific pedal points.



Fifth system of musical notation. The tempo marking *stretto.* is above the treble staff. Pedal markings (*Ped.*) are present under both staves, with asterisks indicating specific pedal points.



4

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and a tempo marking of *poco ritenuto.* The bass staff has a forte (*f*) dynamic. Pedal points are indicated by 'Ped.' and asterisks. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. Treble staff includes a second ending bracket labeled '2<sup>a</sup> tr'. The tempo marking *in tempo.* appears in the middle of the system. Pedal points are indicated by 'Ped.' and asterisks. The key signature has three sharps.

Third system of musical notation. Treble staff features complex rhythmic patterns with markings like '7', '8', and '3'. Pedal points are indicated by 'Ped.' and asterisks. The key signature has three sharps.

Fourth system of musical notation. Treble staff includes a complex rhythmic pattern with markings like '7' and 'x'. Pedal points are indicated by 'Ped.' and asterisks. The key signature has three sharps.

Fifth system of musical notation. Treble staff begins with a pianissimo (*pp*) dynamic. Pedal points are indicated by 'Ped.' and asterisks. The key signature has three sharps.



stretto.

Ped. \* Ped. \*

This system contains the first two measures of the piece. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has three sharps (F#, C#, G#). The system concludes with a 'stretto.' marking and two pedal points marked with an asterisk.

poco ritenuto.

*p* *f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

The second system begins with a 'poco ritenuto.' marking. It contains measures 3 and 4. The first measure starts with a piano (*p*) dynamic, and the second measure begins with a forte (*f*) dynamic. The left hand continues with eighth-note accompaniment, and the right hand has a more complex melodic line. The system ends with six pedal points marked with an asterisk.

*pp*

*ritenuto.*

Ped. \* Ped. \*

The third system contains measures 5 and 6. Measure 5 features a 'ritenuto.' marking. The right hand has a descending melodic line with fingerings 4, 3, 2, 1, 3, 2, 1, 3, 2, 1. Measure 6 is marked with a pianissimo (*pp*) dynamic. The system concludes with two pedal points marked with an asterisk.

*f* *fz* *p*

Ped. \* Ped. \*

The fourth system contains measures 7 and 8. Measure 7 starts with a forte (*f*) dynamic, and measure 8 begins with a fortissimo (*fz*) dynamic, followed by a piano (*p*) dynamic. The right hand has a complex, rapid melodic passage. The system ends with two pedal points marked with an asterisk.

ADAGIO.

Ped. \*

The fifth system contains measures 9 and 10. Measure 9 is marked with a fortissimo (*fz*) dynamic. The system concludes with a double bar line and the tempo marking 'ADAGIO.' in the right margin. The system ends with one pedal point marked with an asterisk.



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Op. 31

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# COMIN' THRO' THE RYE.

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ALFRED JARRELL.

OP. 31.

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\* \* 153.



marcata la melodia.

First system of musical notation. Treble and bass staves. Treble staff has a melody with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment. Pedal points are marked with 'Ped:' and asterisks. A piano dynamic 'p' is indicated.

Second system of musical notation. Treble and bass staves. Treble staff continues the melody. Bass staff has a rhythmic accompaniment. Pedal points are marked with 'Ped:' and asterisks. A piano dynamic 'p' is indicated.

Third system of musical notation. Treble and bass staves. Treble staff has a melody with a 'ten.' (tension) marking. Bass staff has a rhythmic accompaniment. Pedal points are marked with 'Ped:' and asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melody with a 'ten.' (tension) marking. Bass staff has a rhythmic accompaniment. Pedal points are marked with 'Ped:' and asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melody with a piano dynamic 'p' and a fortissimo 'pp' section. Bass staff has a rhythmic accompaniment. Pedal points are marked with 'Ped:' and asterisks.






8a. 8a.

*pp* 2 pedali ma ben marcato il canto.

*Ped:* \*



8a. 8a.

1 3 2 + +

2 *Ped:* \* 2 *Ped:* \*



8a. 8a.

2 *Ped* \* 2 *Ped* \*



8a. 8a. 8a.

3 elegante. 3

*p* *Ped* \* *Ped* *p* \*



8a.....

2 Ped.

\*

8a.....

2 Ped.

\* 2 Ped.

\*

8a.....

8a.....

8a.....

*p*

*mf*

Ped.

\*

Ped.

\*

8a.....

8a.....

Ped.

cres:



First system of musical notation. The right hand (treble clef) features a melodic line with a dotted line above it labeled "8a.". The left hand (bass clef) has a bass line with a treble clef inserted. Dynamics include *f* and *p*. Pedal markings include "Ped:" and an asterisk.

Second system of musical notation. The right hand has a melodic line with a dotted line above it labeled "8a.". The left hand has a bass line. Dynamics include *pp*. Pedal markings include "2<sup>a</sup> Ped:" and an asterisk.

Third system of musical notation. The right hand has a melodic line with a dotted line above it labeled "8a.". The left hand has a bass line. Dynamics include *legg:*. Pedal markings include "2<sup>a</sup> Ped:" and an asterisk.

Fourth system of musical notation. The right hand has a melodic line with a dotted line above it labeled "8a.". The left hand has a bass line. Dynamics include *pp una corda.* and *Ped:*. Pedal markings include an asterisk.



8a.....

2<sup>da</sup>:

\*

2<sup>da</sup>:

\*

8a.....

2<sup>da</sup>:

8a.....

morendo.

pp

\*

8a.....

2<sup>da</sup>:

4

ten.

\*







# F. Chopin.



Five Mazurkas	op. 6	No. 1	F# Minor	2
Five Mazurkas	op. 6	No. 2	C# Minor	2
Five Mazurkas	op. 6	No. 3	E Major	3
Five Mazurkas	op. 6	No. 4	Eb Minor	2
Five Mazurkas	op. 6	No. 5	C Major	2
Five Mazurkas	op. 6	Complete		6
Four Mazurkas	op. 7	No. 1	Bb Major	3
Four Mazurkas	op. 7	No. 2	A Minor	2
Four Mazurkas	op. 7	No. 3	F Minor	2
Four Mazurkas	op. 7	No. 4	Ab Major	2
Four Mazurkas	op. 7	Complete		6
Three Nocturnes	op. 9	No. 1	Bb Minor	3 1/2
Three Nocturnes	op. 9	No. 2	Eb Major	2
Three Nocturnes	op. 9	No. 3	B Major	5
Three Nocturnes	op. 9	Complete		9
Grand Waltz	op. 18		Eb Major	7 1/2
Adante Spianato	op. 22 a	G (5)		12 1/2
Grande Polonaise	op. 22 b	Eb (10)		
Deux Polonaises	op. 26	No. 1	C# Minor	4
Deux Polonaises	op. 26	No. 2	Eb Minor	7 1/2
Deux Polonaises	op. 26	Complete		10
Four Preludes	op. 28	Selected		4
Impromptu	op. 29		Ab Major	5
Nocturne (N° 1)	op. 32	No. 1	B Major	3 1/2
Nocturne Lamento	op. 32	No. 2	Ab Major	4
Deux Nocturnes	op. 32	Complete		6

Three Waltzes	op. 34	No. 1	Ab Major	1
Three Waltzes	op. 34	No. 2	A Minor	5
Three Waltzes	op. 34	No. 3	F Major	4
Three Waltzes	op. 34	Complete		12 1/2
Marche Funebre	op. 35		Bb Minor	3 1/2
Nocturne	op. 37	No. 1	G Minor	3 1/2
Polonaise Militaire	op. 40	No. 1	A Major	4
Polonaise	op. 40	No. 2	C Minor	4
Deux Polonaises	op. 40	Complete		7
Third Ballad	op. 47		Ab Major	9
Reverie	op. 57		Bb Major	4
Three Waltzes	op. 64	No. 1	Db Major	3 1/2
Three Waltzes	op. 64	No. 2	C# Minor	4
Three Waltzes	op. 64	No. 3	Ab Major	5
Three Waltzes	op. 64	Complete		10
Fantaisie Impromptu	op. 66		C# Minor	6
Four Mazurkas	op. 67	No. 1	G Major	2
Four Mazurkas	op. 67	No. 2	G Minor	2
Four Mazurkas	op. 67	No. 3	C Major	2
Four Mazurkas	op. 67	No. 4	A Minor	2
Four Mazurkas	op. 67	Complete		6
Three Waltzes	op. 70	No. 1	Gb Major	3
Three Waltzes	op. 70	No. 2	F Minor	3
Three Waltzes	op. 70	No. 3	Db Major	3
Three Waltzes	op. 70	Complete		7
Nocturne	op. 72		E Minor	3

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## MAZURKA.

B $\flat$  Major.F. CHOPIN, Op. 7. N $^{\circ}$  1.

*Vivace.* (M. M.  $\text{♩} = 50$ .)

*1.* *f* *cres.* *ff* *p scherz.*

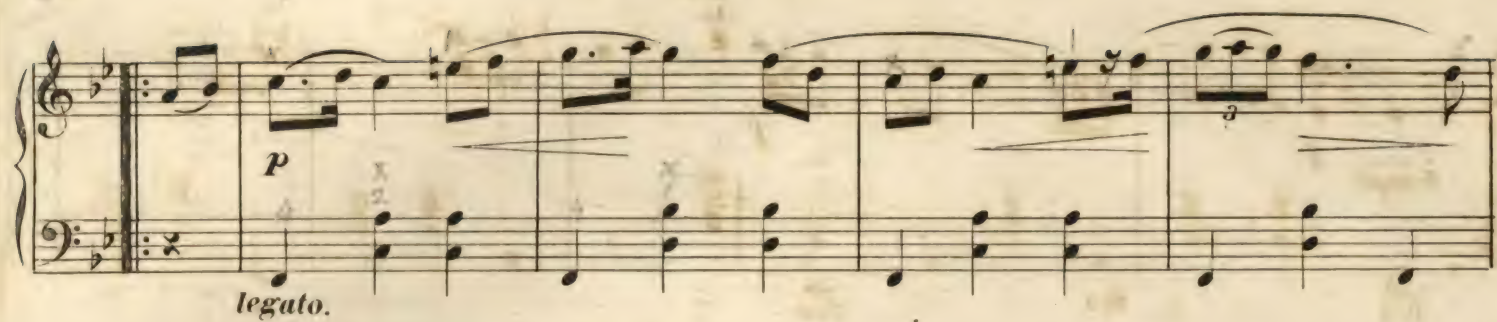
*Ped* *✱ Ped* *✱ Ped* *✱* *Ped* *✱ Ped* *✱*

*Ped* *✱ Ped* *✱ Ped* *✱* *✱ Ped* *✱ Ped* *✱*

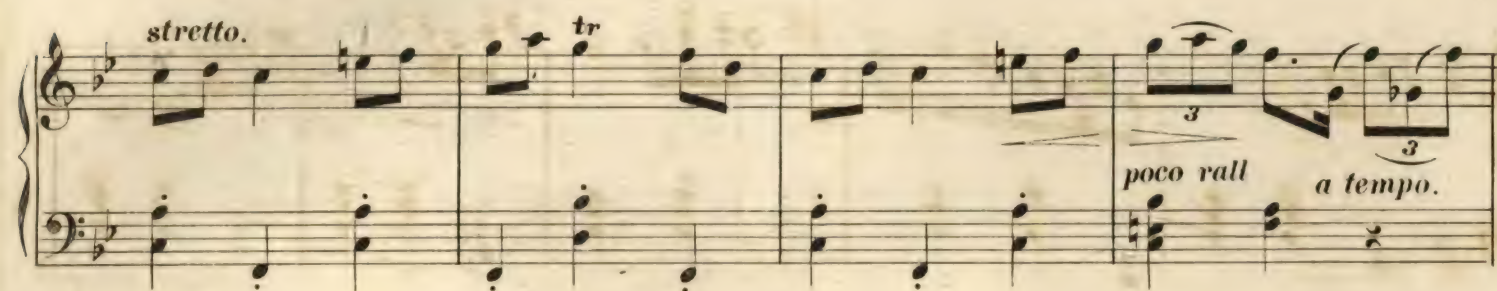
*cres.* *tr*

*tr*

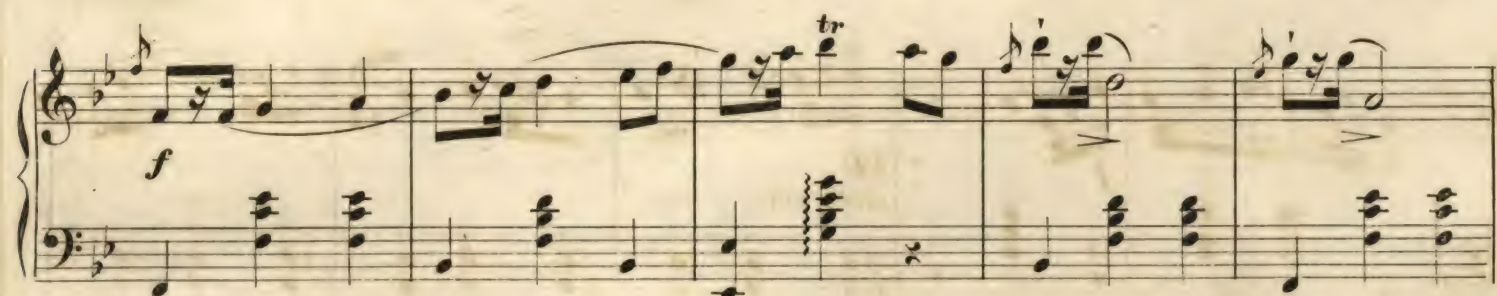




*p*  
*legato.*



*stretto.* *tr*  
*poco rall* *a tempo.*



*f* *tr*



*sotto voce.*



*pp* *sotto voce.*  
*Ped*



*tr* *poco rall. a*



5

*tempo. f*

*tr*

*f*

Ped

Ped

Ped

*tr*

*f*

*pp*  
*sotto voce.*

Ped

*3*

*rubato.*

*tr*

*3*

*poco rall. a tempo.*

*f*

*cres.*

*f*

*tr*

Ped

Ped

Ped

*tr*



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## NOCTURNE.

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*Andante sostenuto.*

**PIANO.** *p*

*Ped.* \* *Ped.* \* *Ped.* \*

*f* *p*

*Ped.* \* *Ped.* \* *Ped.* \*

*cresc. e stretto*

*a tempo.*

*tranquillo.* *dimin.* *ten.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*f*

*Ped.* \* *Ped.* \* *Ped.* \*



First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has dynamic markings *ff* and *p*. Pedal markings are present below the bass staff.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff has dynamic marking *p*. Pedal markings are present below the bass staff.

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff has dynamic markings *atempo.*, *tranquillo.*, and *dimin.* Pedal markings are present below the bass staff.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble staff has dynamic marking *f*. Pedal markings are present below the bass staff.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble staff has dynamic marking *p*. Pedal markings are present below the bass staff.





4 43 4 5 4 5 4

*sotto voce.*  
*p legato.*

5 2 1

4 3 4 5 4 3 45 4 3

4 45 23 4

*piuf* *p*

4 5 4 5 4 5 2 3

*pp* *poco rit:*

52 5 2 3

51

*pp* *sf* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.*



First system of a musical score. The right hand features a melodic line with triplets and slurs. The left hand provides harmonic support with chords. A fortissimo (*ff*) dynamic marking is present. Pedal points are indicated by 'Ped.' and asterisks.

Second system of the musical score. It includes a *tr* (trill) marking in the right hand. The tempo and dynamics change with the instruction 'cresc. e stretto'. Pedal points are marked with 'Ped.' and asterisks.

Third system of the musical score. It begins with the tempo marking 'a tempo.' and a 'dimin.' (diminuendo) instruction. The system concludes with a piano (*p*) dynamic marking. Pedal points are indicated by 'Ped.' and asterisks.

Fourth system of the musical score. It features a piano-piano (*pp*) dynamic marking. The system includes various musical notations such as slurs and triplets. Pedal points are marked with 'Ped.' and asterisks.

Fifth system of the musical score. It includes a 'riten.' (ritardando) instruction and a piano-piano (*pp*) dynamic marking. The system ends with a 'smorz.' (morendo) instruction. Pedal points are marked with 'Ped.' and asterisks.







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AIR  
DU STABAT MATER DE  
ROSSINI.  
(Cujus animam)

F. LISZT.

Allegro maestoso.

PIANO.

*ff* *ff* *p*

*p* un poco staccato.

cantando

*ff* *p*



This page of musical notation is for a piano piece, consisting of six systems of staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The first four systems are in a single system, with the first two systems having a treble and bass staff, and the last two systems having a single bass staff. The fifth system is a single staff with a treble clef, and the sixth system is a single staff with a bass clef. The notation includes various musical notations such as notes, rests, and dynamic markings. The first system has a treble staff with a melody and a bass staff with a bass line. The second system has a treble staff with a melody and a bass staff with a bass line. The third system has a single bass staff with a bass line. The fourth system has a single bass staff with a bass line. The fifth system is a single staff with a treble clef, and the sixth system is a single staff with a bass clef. The notation includes various musical notations such as notes, rests, and dynamic markings. The first system has a treble staff with a melody and a bass staff with a bass line. The second system has a treble staff with a melody and a bass staff with a bass line. The third system has a single bass staff with a bass line. The fourth system has a single bass staff with a bass line. The fifth system is a single staff with a treble clef, and the sixth system is a single staff with a bass clef. The notation includes various musical notations such as notes, rests, and dynamic markings.

*cres*

*Ossia.*

*ff*

*ff*

*Red.*

*Red.*



5

*sf* *energico.*

*sf* *sempre con ped.*



The musical score is written for piano and consists of five systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a piano (*p*) and *espress.* marking. The second system includes a crescendo (*cres*) and a forte (*f*) marking. The third system features a piano (*p*) marking. The fourth system includes an *espress.* marking. The fifth system concludes with a *rit.* (ritardando) marking. The notation is complex, with many beamed notes and slurs, indicating a technically demanding piece. Fingerings are indicated by numbers 1-5 below the notes. The key signature has two flats, and the time signature is 4/4.



Adagio. *al tempo* 7

*p* un poco stacc.

*crescendo molto*

Ossia. *ff*

*ff*

The musical score is written for a piano. It begins with a tempo marking of 'Adagio' and a first ending bracket labeled 'al tempo' spanning measures 1 through 7. The first system (measures 1-5) features a melody in the right hand with half notes and quarter notes, and a bass line in the left hand with eighth notes. A dynamic marking of *p* (piano) is present. The second system (measures 6-10) continues the melody and bass line, with a crescendo marking and the instruction 'crescendo molto'. The third system (measures 11-15) is marked 'Ossia' and *ff* (fortissimo), showing a more complex texture with sixteenth notes in both hands. The fourth system (measures 16-20) continues the *ff* section with similar complex textures. The fifth system (measures 21-25) shows further development of the texture, with a final *ff* marking. The page is numbered '7' in the top right corner.



8 *a tempo.*  
ritenuto e rubato.

*espress.*

*p*

una corda.

cres - cen - do - molto.

tre corda.

rinforz. e rit. molto *pp* smorzando.

una corda.

*a tempo*

*dol*

cres - cen - do - molto

rinf. e rit. molto

tre corda.



8

*pp* smorzando.

una corda.

*pp*

*p*

perdendosi

*rit.*

*ppp*

\* (ornament symbol)



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INVITATION <sup>a 1<sup>a</sup></sup> DANSE.

AUFFORDERUNG ZUM TANZE.

Composed by

C. M. von WEBER.

**Moderato.**

**RONDO**

*grazioso.*

**BRILLANT.**

*p*

*mf*

*p*

*mf*

*tr*

*ritard.*



Allegro vivace.

ff

molto dolce.

1ma 2da 8

brillante. ma grazioso.

8

1ma 8 2da



Handwritten musical score for a piece titled "Invitation à la Danse". The score is written for piano (p) and features a variety of musical notations, including treble and bass staves, dynamic markings (ff, f, p), and articulation (accents, slurs). The piece is in 4/4 time and consists of several measures across six systems. The first system includes a forte (ff) marking. The second system includes a piano (p) marking. The third system includes a piano (p) marking. The fourth system includes a piano (p) marking. The fifth system includes a piano (p) marking and a tempo marking "wiegend. (Waving.)". The sixth system includes a piano (p) marking. The score is written in a style characteristic of 19th-century musical notation.

ff

8

8

ff

wiegend.  
(Waving.)

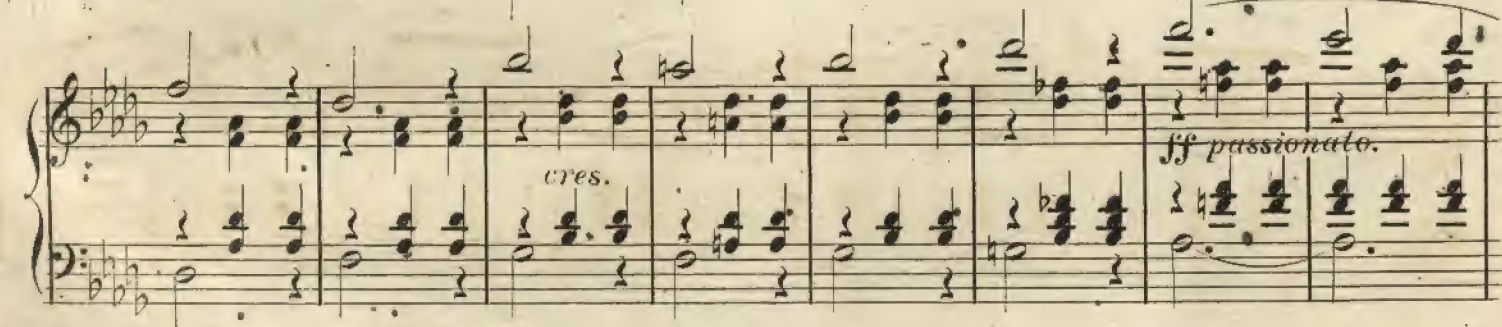
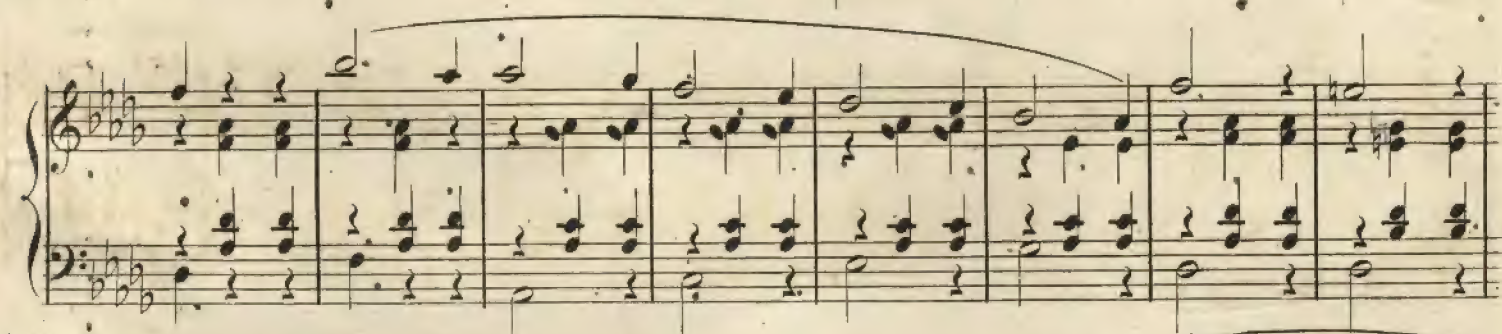
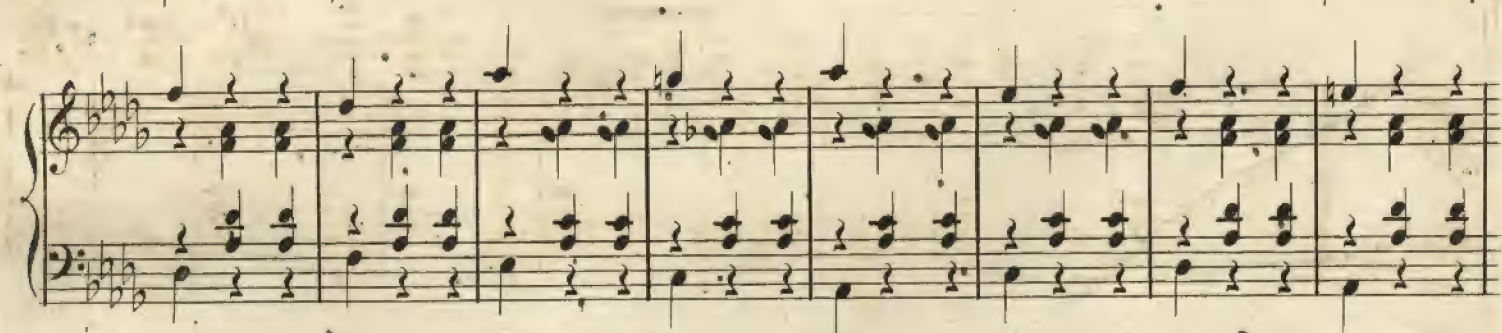
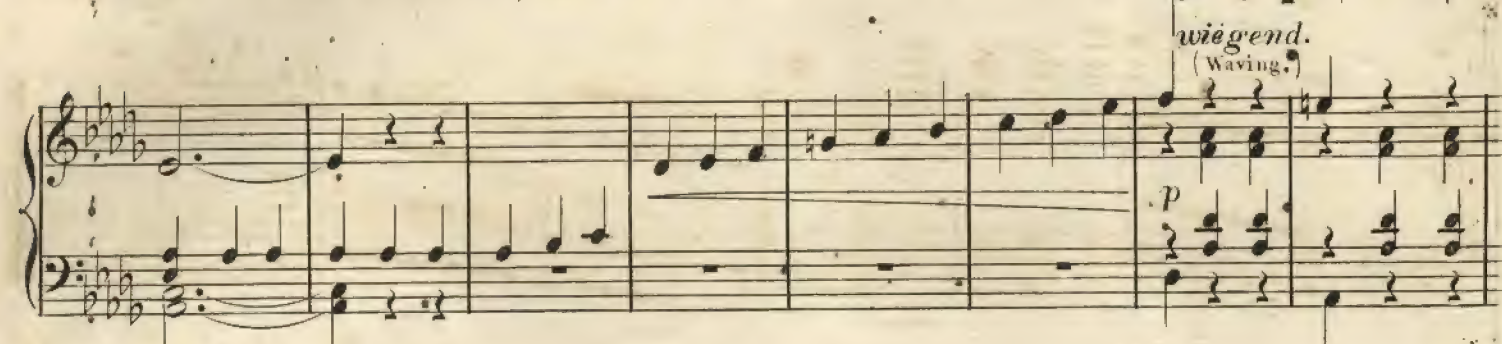
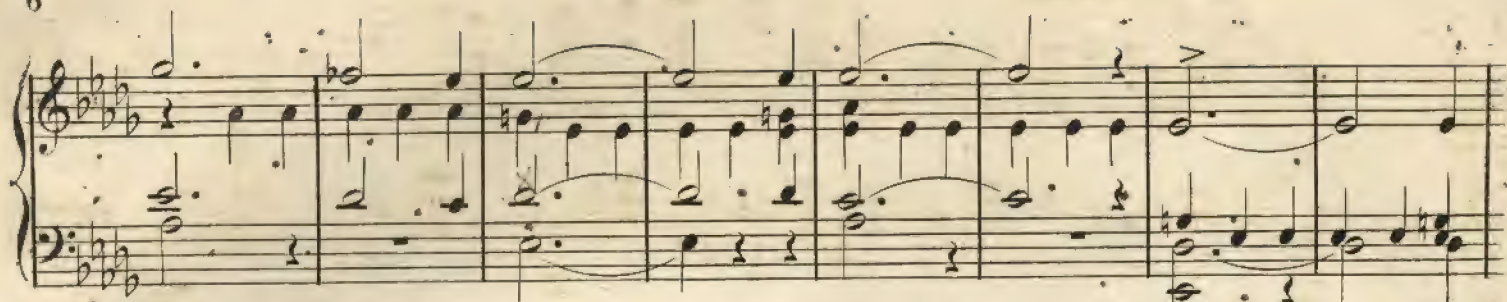
p

2417-10



A handwritten musical score for a piece titled "Invitation à la Danse". The score is written on six systems of grand staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several slurs and phrasing marks throughout the piece. The notation is in ink on aged, slightly stained paper. The first system has a long slur over the top staff. The second system has a slur over the top staff. The third system has a slur over the top staff and a repeat sign. The fourth system has a slur over the top staff. The fifth system has a slur over the top staff. The sixth system has a slur over the top staff and a repeat sign.







The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten annotations in pencil are present throughout the score, including fingerings (e.g., 2, 3, 4, 5, 1, 2, 3, 4, 5, 1), accents (marked with 'x'), and other performance instructions. The first system begins with a treble clef and a key signature of two flats. The second system features a forte (ff) dynamic marking. The third system includes a piano (p) dynamic marking. The fourth system shows a series of chords and arpeggios. The fifth system contains a series of sixteenth-note runs. The sixth system concludes with a series of chords and a final cadence. The page number '7' is located in the top right corner.



The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a complex melodic line in the treble with many accidentals and a more rhythmic accompaniment in the bass. There are some handwritten annotations above the staff, including '2 3' and '2'. Below the staff, there are some handwritten numbers: '3', '1', '4', '3' under the first few measures, and '3' under a later measure.

The second system continues the musical piece. It includes the instruction *ritard. un pochettino. decres.* (ritardando a little, decrescendo) and *pp lusingando.* (pianissimo, lusingando). The notation shows a change in the bass line, becoming more sustained and chordal.

The third system shows a continuation of the piece. The treble part has a series of eighth-note chords, while the bass part has a steady eighth-note accompaniment. A *ff* (fortissimo) dynamic marking appears towards the end of the system.

The fourth system continues the musical piece. The treble part has a series of eighth-note chords, while the bass part has a steady eighth-note accompaniment. There are some handwritten annotations, including '3', '4', '1', '2', and 'x'.

The fifth system continues the musical piece. The treble part has a series of eighth-note chords, while the bass part has a steady eighth-note accompaniment. There are some handwritten annotations, including '3', '4', '1', '2', and 'x'.

The sixth system continues the musical piece. The treble part has a series of eighth-note chords, while the bass part has a steady eighth-note accompaniment. There are some handwritten annotations, including '3', '4', '1', '2', and 'x'.



This musical score page contains six systems of piano notation, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a *cres.* marking and ends with a *ff* marking. The second system features a *ff* marking. The third system includes a *p dolce.* marking and a *scherzando.* tempo instruction. The fourth system continues the melodic and harmonic development. The fifth system is marked *Brillante.* and includes an 8-measure repeat sign. The sixth system also includes an 8-measure repeat sign and concludes with a final chord.



A handwritten musical score for a piece titled "Invitation à la Danse". The score is written on six systems of grand staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. There are numerous handwritten annotations in pencil, including fingerings (e.g., 1, 2, 3, 4), breath marks (x), and other performance instructions. The paper shows signs of age, with some staining and wear.



The first system of musical notation features a treble and bass staff in G major (one sharp). The treble staff contains a series of eighth-note chords, with a slur over the first four measures and a '3' above the fifth measure. The bass staff provides a harmonic accompaniment with chords and a few eighth notes.

The second system continues the piece. The treble staff has a slur over the first two measures, followed by a 'ff' (fortissimo) dynamic marking. The bass staff features a series of chords, with a '2' above the first measure.

The third system shows more complex rhythmic patterns in the treble staff, including slurs and various note values. The bass staff continues with a steady accompaniment of chords.

The fourth system features a series of slurs in the treble staff, indicating a continuous melodic or harmonic line. The bass staff maintains the accompaniment with chords.

The fifth system includes a 'Moderato.' tempo marking. The treble staff has a 'p' (piano) dynamic marking. The bass staff features a series of chords and a few eighth notes.

The sixth system concludes the piece. The treble staff has a 'pp' (pianissimo) dynamic marking. The bass staff features a series of chords and a few eighth notes. The system ends with a double bar line and the word 'Fine.'.



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**EMINENT AUTHORS.**

AUBADE . . . . .	E. Dorn	5	CASCADE DE ROSES . . . . .	Ascher	6
ALPINE BELLS . . . . .	Oesten	3½	MAZURKA DES TRINEAUX . . . . .	"	6
ALPINE SONGS . . . . .	"	5	ERNANI . FANTASIE . . . . .	Oesten	7½
CARNAVAL DE VENISE . . . . .	"	6	HOME SWEET HOME . . . . .	"	5
BALADINE . . . . .	Lysberg	7½	LA MELANCOLIE . . . . .	"	6
BELLE DE NUIT . . . . . (Thou art so near)	Ascher	6	LOVE IN MAY . . . . .	"	5
BOUT-EN-TRAIN GALOP . . . . .	Ketterer	6	THOU ART SO NEAR AND YET SO FAR . . . . .	"	5
CAPRICE HONGROIS . . . . .	"	6½	WHEN THE SWALLOWS HOMEWARD FLY . . . . .	"	6
CAPRICE MILITAIRE . . . . .	"	6	FLOATING ON THE WIND . . . . .	B. Richards	3½
GALOP DI BRAVURA . . . . .	"	7½	JUANITA . . . . .	"	4
GRAND GALOP DE CONCERT . . . . .	"	7½	WARBLINGS AT EVE . . . . .	"	3½
GAETANA MAZURKA . . . . .	"	6	WHAT ARE THE WILD WAVES SAYING . . . . .	"	6
DREAM ON THE OCEAN. WALTZES . . . . .	Gungl	6	ORPHEUS. GRAND WALTZ . . . . .	Bollman	5
ECHO OF LUCERNE . . . . .	B. Richards	5	LES BORDS DU MISSOURI. G. VALSE . . . . .	"	5
HER BRIGHTSMILE HAUNTS ME . . . . .	"	5	IL BACIO. COMP. . . . .	Werner	4½
IL DESIDERIO . . . . .	Cramer	3½	MONASTERY BELLS . . . . .	Wely	4
HARPE ÆOLIEUNE . . . . .	S. Smith	7½	REMEMBER ME . . . . .	Held	3½
LILY OF THE VALLEY MAZURKA . . . . .	"	6	PLUIE DE PERLES. WALTZ . . . . .	Osborn	6
HEIMWEH . . . . .	Jungman	3	ON THE BEAUTIFUL DANUBE. WALTZES . . . . .	Strauss	7½
HOME SWEET HOME . . . . .	Slack	5	LA TENDRESSE. G. VALSE . . . . .	Bollman	5
LAUTERBACH MAIDEN . . . . .	Loeffler	5	QUI VIVE GALOP . . . . .	Ganz	8
MAIDEN'S PRAYER . . . . .	Badarzewska	3½	LAST IDEA OF WEBER . . . . .	Cramer	7½
GONDELIED . . . . .	Oesten	4	ARGENTINE MAZURKA . . . . .	Ketterer	6
THEN YOU'LL REMEMBER ME . . . . .	Voss	5			

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# BOUT-EN-TRAIN.

GALOP DE CONCERT.

EUG. KETTERER. Op. 121.

*PRESTO.*

*mf* *f* *ff* *très brillant* *mf* *f* *ff* *8a...*



8<sup>a</sup>

mf Red. \*

f Red. \*

ff mf Red. \*

8<sup>a</sup>

Red. \*

f Red. \*



First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, marked with *mf* and *p*. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes, marked with *mf* and *p*. A dashed line labeled *8a* spans across the right hand.

Second system of musical notation. The right hand continues the melodic line, marked with *mf*. The left hand accompaniment is marked with *mf*. A dashed line labeled *8a* is present at the beginning of the system.

Third system of musical notation. The right hand features a melodic line with a dashed line labeled *8a* and a bracket labeled *1a*. The left hand accompaniment is marked with *p* and *ff*. A bracket labeled *2a* is also present.

Fourth system of musical notation. The right hand features a melodic line with a dashed line labeled *8a* and a bracket labeled *1a*. The left hand accompaniment is marked with *ff* and *mf*. A bracket labeled *2a* is also present.

Fifth system of musical notation. The right hand features a melodic line with a dashed line labeled *8a* and a bracket labeled *1a*. The left hand accompaniment is marked with *ff* and *mf*. A bracket labeled *2a* is also present.

Sixth system of musical notation. The right hand features a melodic line with a dashed line labeled *8a* and a bracket labeled *1a*. The left hand accompaniment is marked with *ff* and *mf*. A bracket labeled *2a* is also present.



legerement.

5

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, marked with *sa* above the staff. The left hand (bass clef) plays a rhythmic accompaniment with chords, marked with *ff* and *Red.* (Reduction). The system concludes with a *p* (piano) dynamic marking.

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand accompaniment is marked with *Red.* and asterisks.

Third system of musical notation. The right hand features a melodic line with slurs. The left hand accompaniment is marked with *p* and *Red.* and asterisks.

Fourth system of musical notation. The right hand features a melodic line with slurs, marked with *sa* above the staff. The left hand accompaniment is marked with *Red.* and asterisks.

Fifth system of musical notation. The right hand features a melodic line with slurs. The left hand accompaniment is marked with *f* and *Red.* and asterisks. The system concludes with a *p* dynamic marking.

Sixth system of musical notation. The right hand features a melodic line with slurs, marked with *sa* above the staff. The left hand accompaniment is marked with *Red.* and asterisks. The system concludes with a *f* and *ff* dynamic marking.



*tres brillant.*

First system of musical notation. The right hand (treble clef) features a series of eighth-note chords, while the left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo) and *p legg.* (piano, leggiero). The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note accompaniment. Dynamics include *ff* and *p*. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. The right hand features a series of eighth-note chords, with first and second endings marked *1<sup>a</sup>* and *2<sup>a</sup>*. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *f*. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. The right hand features a series of eighth-note chords, with a first ending marked *1<sup>a</sup>*. The left hand plays a steady eighth-note accompaniment. Dynamics include *ff* and *p*. The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation. The right hand features a series of eighth-note chords, with a first ending marked *1<sup>a</sup>*. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *f*. The system concludes with a double bar line and a repeat sign.

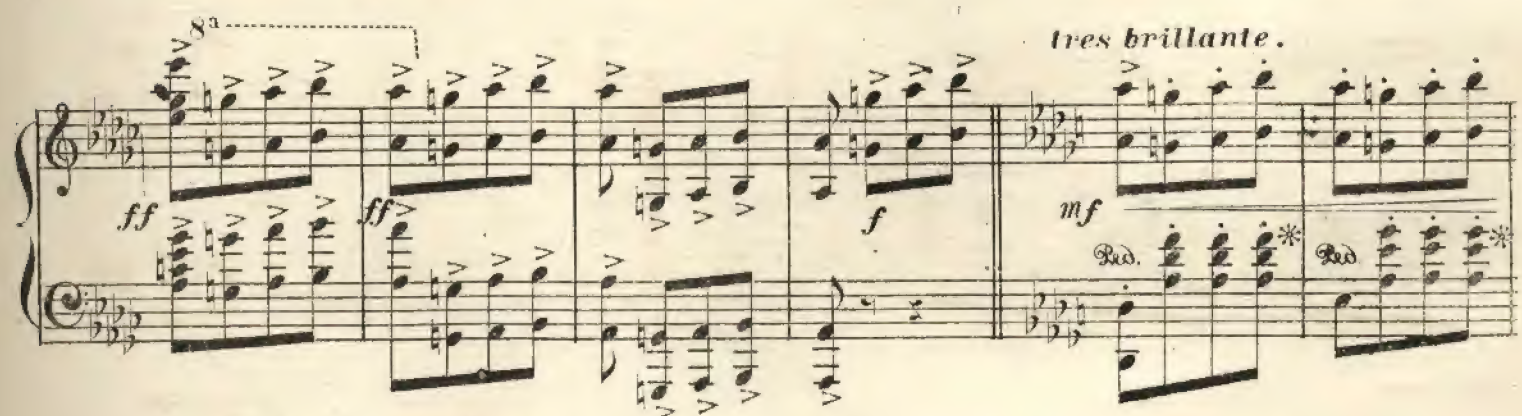




First system of musical notation. The right hand (treble clef) plays a melody with eighth and sixteenth notes. The left hand (bass clef) plays a bass line with chords. A dynamic marking *p* is present in the left hand. The key signature has three flats (B-flat, E-flat, A-flat).



Second system of musical notation. The right hand continues the melody. The left hand has chords with a dynamic marking *f* in the right hand. The key signature has three flats.



Third system of musical notation. The right hand has a melodic line with accents and a dynamic marking *ff*. The left hand has chords with a dynamic marking *f*. A phrase *tres brillante.* is written above the right hand. The key signature has three flats.



Fourth system of musical notation. The right hand has a melodic line with accents and a dynamic marking *f*. The left hand has chords with a dynamic marking *mf*. The key signature has three flats.



Fifth system of musical notation. The right hand has a melodic line with accents and a dynamic marking *ff*. The left hand has chords with a dynamic marking *mf*. The key signature has three flats.



First system of musical notation. The right hand (treble clef) features a melodic line with eighth notes and a dynamic marking of *f*. The left hand (bass clef) plays a steady accompaniment of chords marked *Red.* and *\*.* A dashed line labeled *8a* spans across the system.

Second system of musical notation. The right hand continues the melodic line with eighth notes. The left hand accompaniment consists of chords marked *Red.* and *\*.* A dynamic marking of *f* is present.

Third system of musical notation. The right hand features a melodic line with eighth notes and a dynamic marking of *ff*. The left hand accompaniment consists of chords marked *Red.* and *\*.* A dynamic marking of *p legg:* is present.

Fourth system of musical notation. The right hand features a melodic line with eighth notes and a dynamic marking of *p legg:*. The left hand accompaniment consists of chords marked *Red.* and *\*.* A dashed line labeled *8a* spans across the system.

Fifth system of musical notation. The right hand features a melodic line with eighth notes and a dynamic marking of *f*. The left hand accompaniment consists of chords marked *Red.* and *\*.* A dashed line labeled *8a* spans across the system.



8<sup>a</sup>

ff p legg:

This system contains five measures. The right hand features a melodic line with slurs and accents, while the left hand plays a steady accompaniment of eighth notes. The first measure is marked *ff*, and the second measure is marked *p legg:*. The system concludes with a fermata over the final note.

8<sup>a</sup>

p legg:

This system contains five measures. The right hand continues the melodic line with slurs and accents. The left hand maintains the eighth-note accompaniment. The first measure is marked *p legg:*. The system concludes with a fermata over the final note.

8<sup>a</sup>

f ff

This system contains five measures. The right hand features a melodic line with slurs and accents. The left hand plays a steady accompaniment of eighth notes. The first measure is marked *f*, and the fifth measure is marked *ff*. The system concludes with a fermata over the final note.

8<sup>a</sup> tres brillant

ff

This system contains five measures. The right hand features a melodic line with slurs and accents. The left hand plays a steady accompaniment of eighth notes. The first measure is marked *ff*. The system concludes with a fermata over the final note.

8<sup>a</sup>

ff

This system contains five measures. The right hand features a melodic line with slurs and accents. The left hand plays a steady accompaniment of eighth notes. The first measure is marked *ff*. The system concludes with a fermata over the final note.









# Fragrant Flowers

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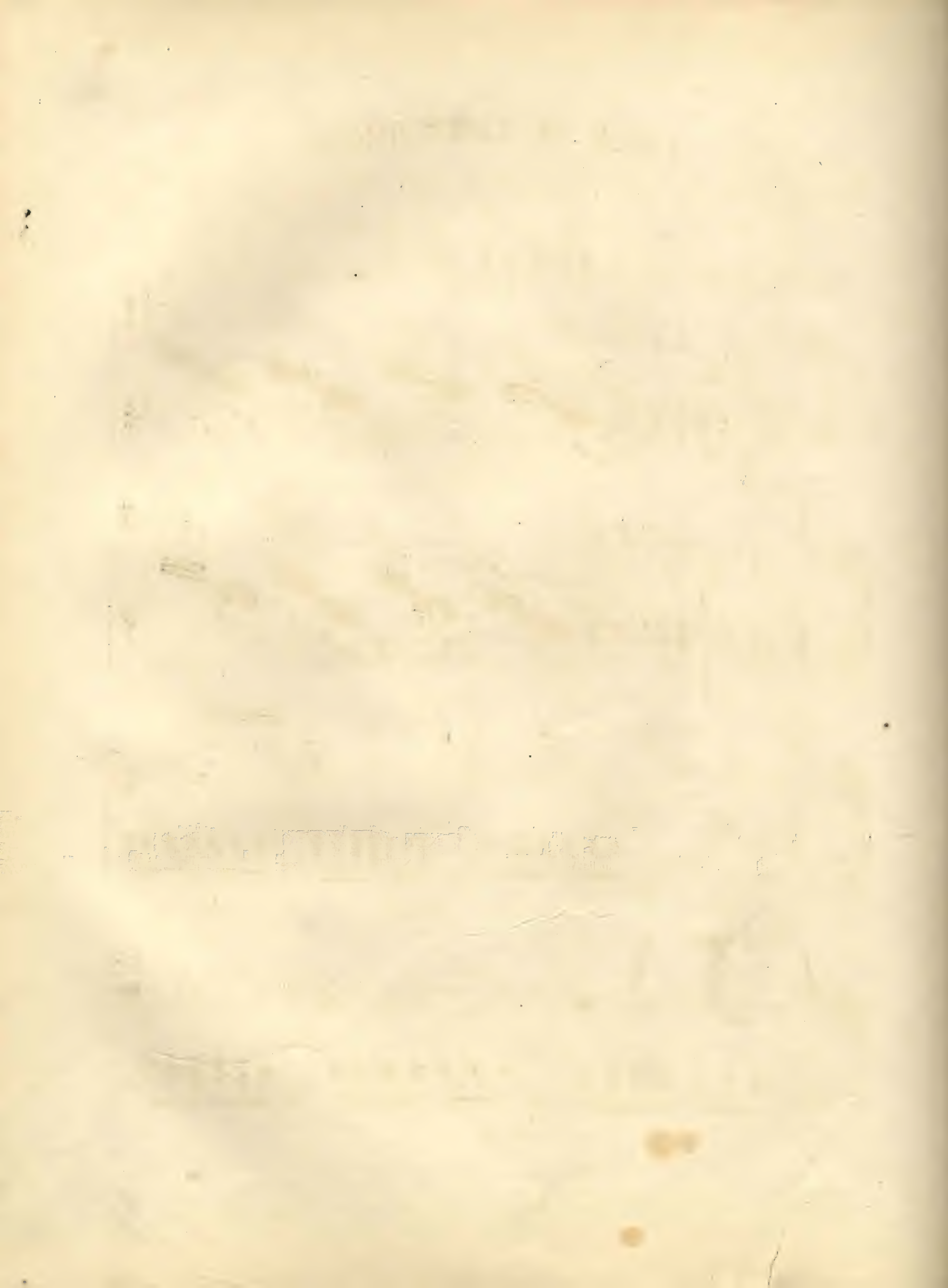
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# LUCIA DI LAMMERMOOR

3

FANTASIE BRILLANTE

par

SYDNEY SMITH

OP. 92.

Tempo di marcia

PIANO.

ten.

*ff*

*Ped.*

*Ped. brillante*

ten.

8

8

ten.

*ff*

*Ped.*

*brillante*

*Ped.*

8

*p*

*delicato*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*

*Ped.*



4

*Ped.* *p* *ff*

*Ped.* *p* *ff* *Ped.* *Ped.*

*cres.* *pesante*

*ff grandioso.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.*



This page of musical notation is for a piano piece, consisting of five systems of staves. The notation is in a key with two flats (B-flat and E-flat) and a common time signature. The systems are as follows:

- System 1:** Starts with a piano (*p*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Pedaling instructions (*Ped.*) are marked with asterisks (\*). The system ends with a measure marked with an asterisk (\*).
- System 2:** Starts with a forte (*f*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Pedaling instructions (*Ped.*) are marked with asterisks (\*). The system ends with a measure marked with an asterisk (\*).
- System 3:** Starts with a fortissimo (*ff*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Pedaling instructions (*Ped.*) are marked with asterisks (\*). The system ends with a measure marked with an asterisk (\*).
- System 4:** Starts with a fortissimo (*ff*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Pedaling instructions (*Ped.*) are marked with asterisks (\*). The system ends with a measure marked with an asterisk (\*).
- System 5:** Starts with a fortissimo (*ff*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Pedaling instructions (*Ped.*) are marked with asterisks (\*). The system ends with a measure marked with an asterisk (\*).

Technical markings include "8" (octave) and "6" (sixteenth notes) in the right hand, and "veloce" (fast) in the left hand. The page number "3365 = 13" is at the bottom.



*ff pp*  
*Ped.*

tranquillo  
sotto voce

*con espress.*  
*Ped.* \* *Ped.* \*

*ritard.*  
*Ped.* \*

*mg m.d.*  
*lento*  
*Ped.* \*

*mg m.d.*  
*Ped.* \*

*mg m.d.*  
*molto rall. e dim.*  
*Ped.* \*



## Larghetto

*p*  
*Ped. cantabile.*

*Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*mf*  
*Ped.* \* *Ped.* \* *Ped.* \*

*p*  
*Ped.* \* *accel.* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *pesante*

*Ped.* \* *Ped.* \* *dim. e ritard.* \* *f*



8



la melodia ben marcato  
*Ped.*

*Ped. simile*

Handwritten annotations: 8, 2, 8, 8, 8, 1, \*

This system contains the first two staves of music. The upper staff is in treble clef with a key signature of three flats and a common time signature. It features several groups of eighth notes, some marked with a dashed line and the number 8. The lower staff is in bass clef and contains a series of chords. The first measure of the lower staff is marked with an asterisk (\*).



Handwritten annotations: 8, 3, 2, 8

This system contains the third and fourth staves of music. The upper staff continues with eighth-note patterns, including a triplet marked with a '3'. The lower staff continues with chords. There are handwritten 'X' marks under some notes in the upper staff.



Handwritten annotations: 8, 8, 8, 8

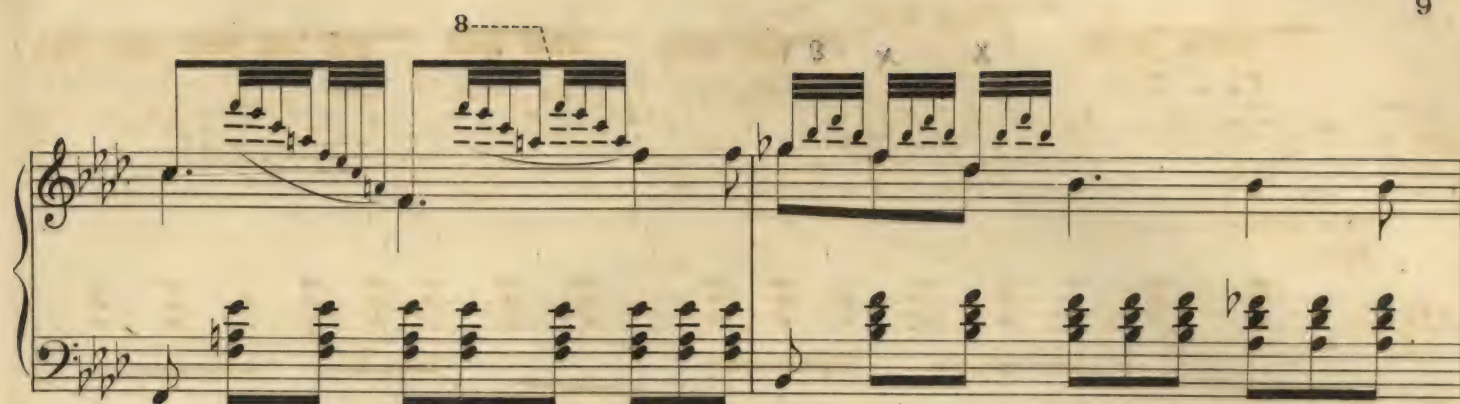
This system contains the fifth and sixth staves of music. The upper staff continues with eighth-note patterns. The lower staff continues with chords.



Handwritten annotations: 8, 3, 2, 24 X X X 2 3

This system contains the seventh and eighth staves of music. The upper staff continues with eighth-note patterns, including a triplet marked with a '3'. The lower staff continues with chords. The final measure of the upper staff has handwritten annotations '24 X X X 2 3' above it.





First system of musical notation. The treble staff features a melodic line with eighth-note patterns, including a triplet marked with a dashed line and the number 8. The bass staff provides a harmonic accompaniment with chords and eighth notes.



Second system of musical notation. The treble staff continues the melodic line with eighth-note patterns, including a triplet marked with a dashed line and the number 8. The bass staff features a melodic line with eighth notes, marked with the instruction "cres." (crescendo).



Third system of musical notation. The treble staff features a melodic line with eighth-note patterns, including a triplet marked with a dashed line and the number 8. The bass staff features a melodic line with eighth notes, marked with the instruction "accel." (accelerando).



Fourth system of musical notation. The treble staff features a melodic line with eighth-note patterns, including a triplet marked with a dashed line and the number 8. The bass staff features a melodic line with eighth notes, marked with the instruction "poco rall." (poco rallentando).



Vivace.

leggiere.

*p*

*f*

*f*

*f* appassionato.

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

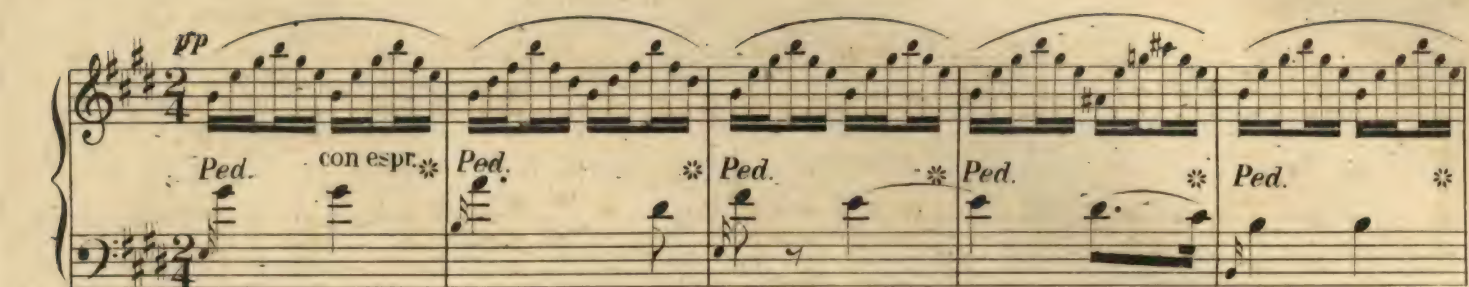
Ped. \*

Ped. \*

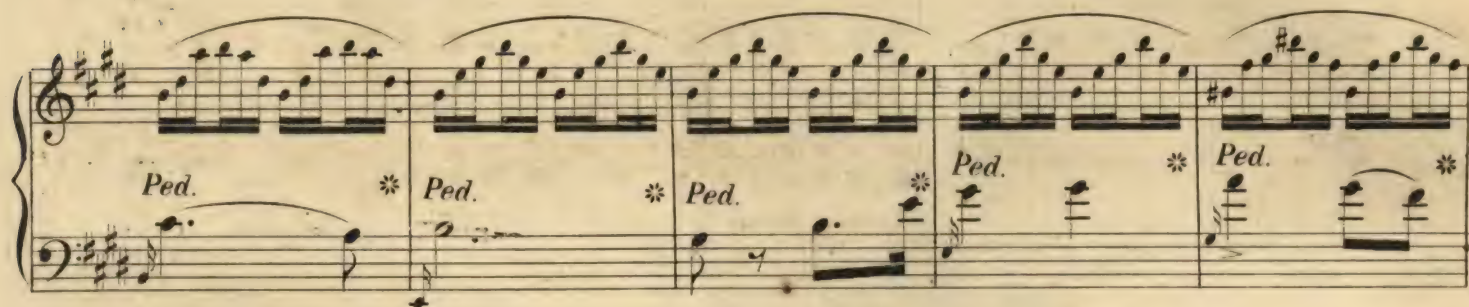
marc.

3365 = 13

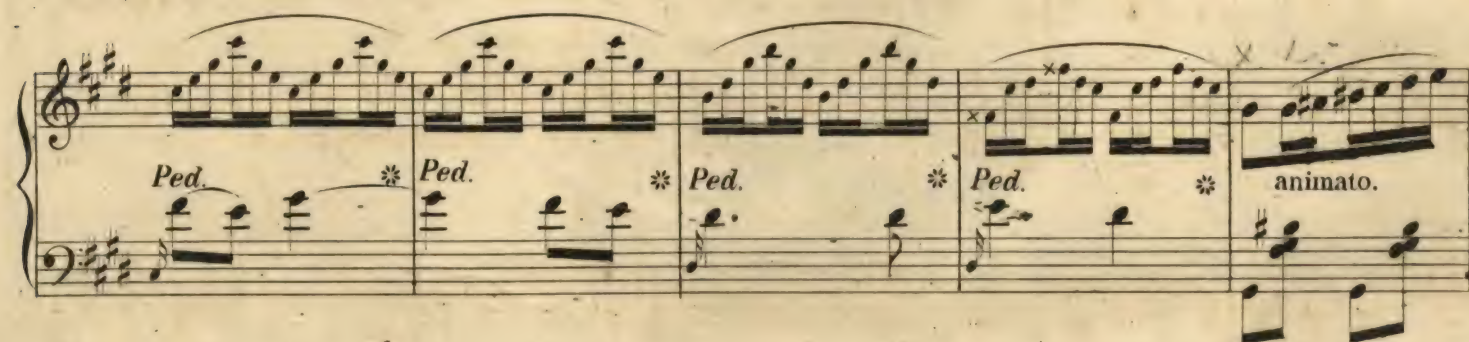




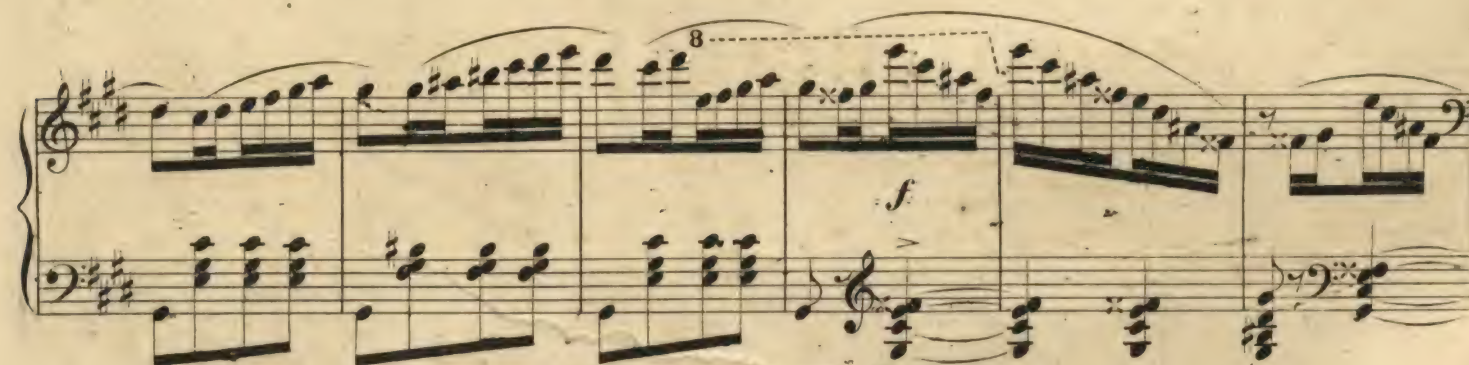
First system of musical notation. Treble and bass staves. Treble staff has a *pp* dynamic marking. Pedal markings (*Ped.*) are present in the bass staff, with the first one accompanied by *con espr.* and an asterisk. The system contains five measures.



Second system of musical notation. Treble and bass staves. Pedal markings (*Ped.*) are present in the bass staff, each accompanied by an asterisk. The system contains five measures.



Third system of musical notation. Treble and bass staves. Pedal markings (*Ped.*) are present in the bass staff, each accompanied by an asterisk. The final measure of the system is marked *animato.* The system contains five measures.



Fourth system of musical notation. Treble and bass staves. Treble staff has an *f* dynamic marking. Pedal markings (*Ped.*) are present in the bass staff. The system contains five measures.



Fifth system of musical notation. Treble and bass staves. Treble staff has an *ff* dynamic marking. Pedal markings (*Ped.*) are present in the bass staff. The system contains five measures, with the last two marked *rall e dim.* The system concludes with a double bar line and a common time signature *C*.



*Lo stesso tempo.*

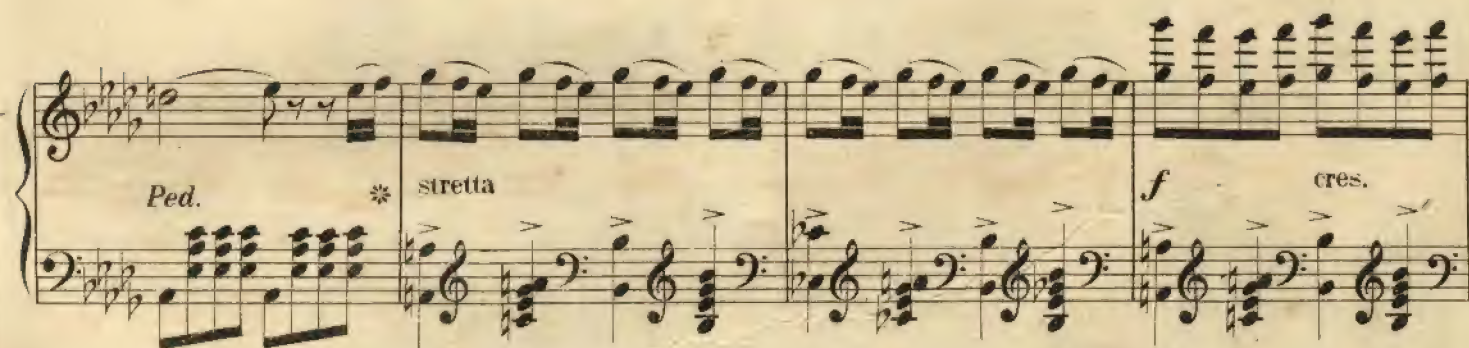
First system of musical notation. The right hand (treble clef) features a melodic line with grace notes and slurs. The left hand (bass clef) plays a steady eighth-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks. The tempo is marked 'Lo stesso tempo.'.



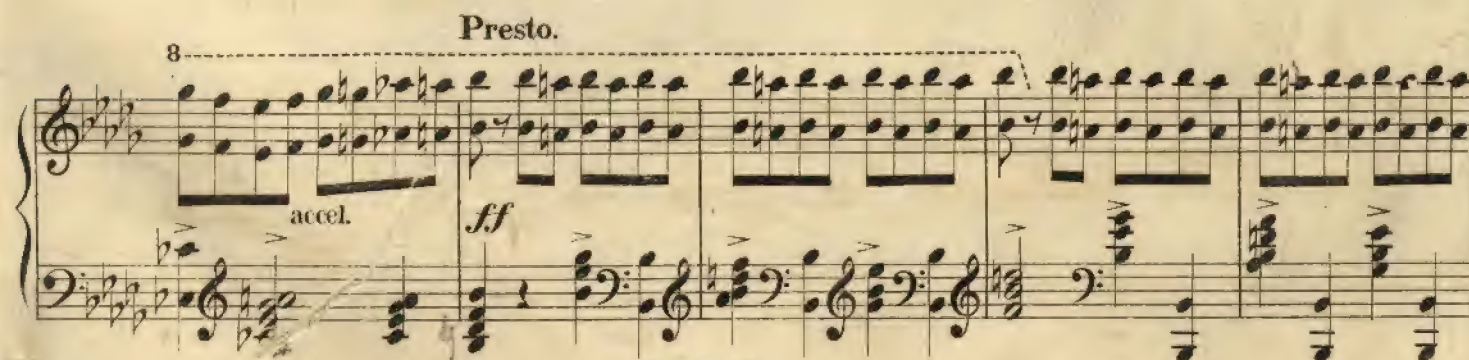
Second system of musical notation. The right hand continues the melodic line, with a measure marked '8' indicating a repeat or a specific measure. The left hand maintains the eighth-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks.



Third system of musical notation. The right hand continues the melodic line. The left hand maintains the eighth-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks.



Fourth system of musical notation. The right hand continues the melodic line. The left hand maintains the eighth-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks. The tempo is marked 'stretta'.



Fifth system of musical notation. The right hand continues the melodic line. The left hand maintains the eighth-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks. The tempo is marked 'Presto.'.



First system of a musical score, measures 1-8. The music is in 3/8 time with a key signature of two flats. The right hand features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 8. The left hand plays a steady eighth-note accompaniment. A dashed line above measure 8 indicates an octave shift. Pedal markings 'Ped.' and 'ff' are present in measure 7. The system concludes with a double bar line and repeat signs.

*Allegro brillante*

*sempre legato*

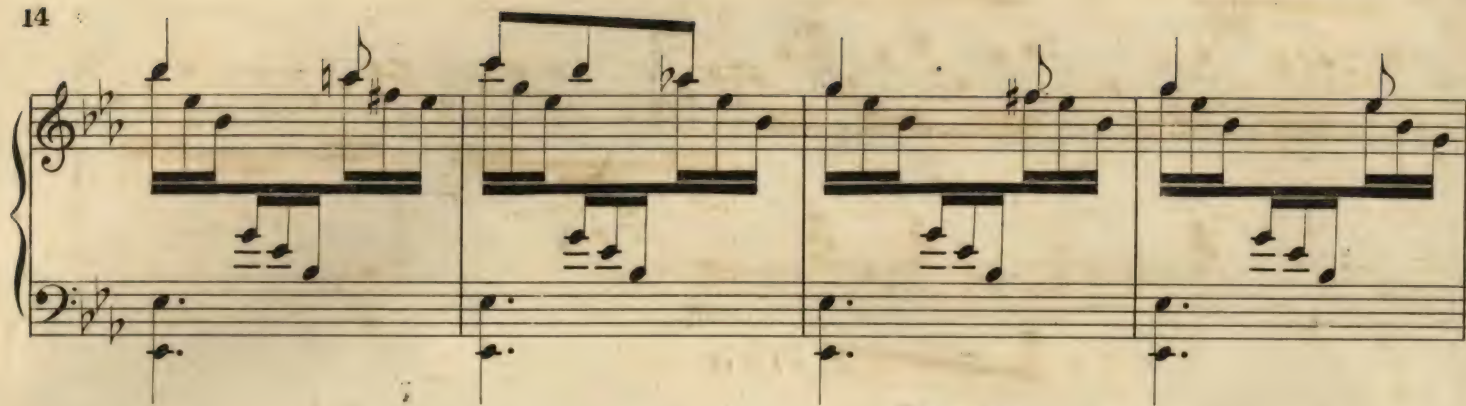
Second system of the musical score, measures 9-14. The right hand continues with a melodic line of eighth notes. The left hand maintains the eighth-note accompaniment. Each measure from 9 to 14 includes a 'Ped.' marking in the left hand, followed by an asterisk. The system ends with a double bar line and repeat signs.

Third system of the musical score, measures 15-20. The musical notation and pedal markings ('Ped.' followed by an asterisk) continue in the same pattern as the previous system. The system concludes with a double bar line and repeat signs.

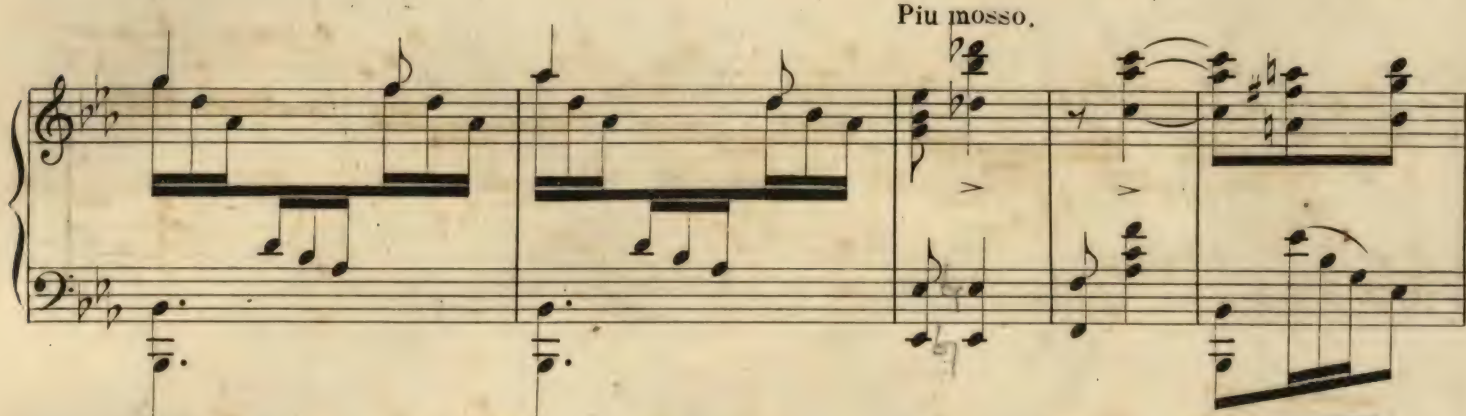
Fourth system of the musical score, measures 21-26. The notation and pedal markings continue. At the end of measure 26, the instruction 'Pedale à chaque mesure' is written below the staff. The system ends with a double bar line and repeat signs.

Fifth system of the musical score, measures 27-32. The right hand features a melodic line that rises in the final measure. The left hand continues with the eighth-note accompaniment. The instruction 'ritard.' is written at the end of the system. The system concludes with a double bar line and repeat signs.

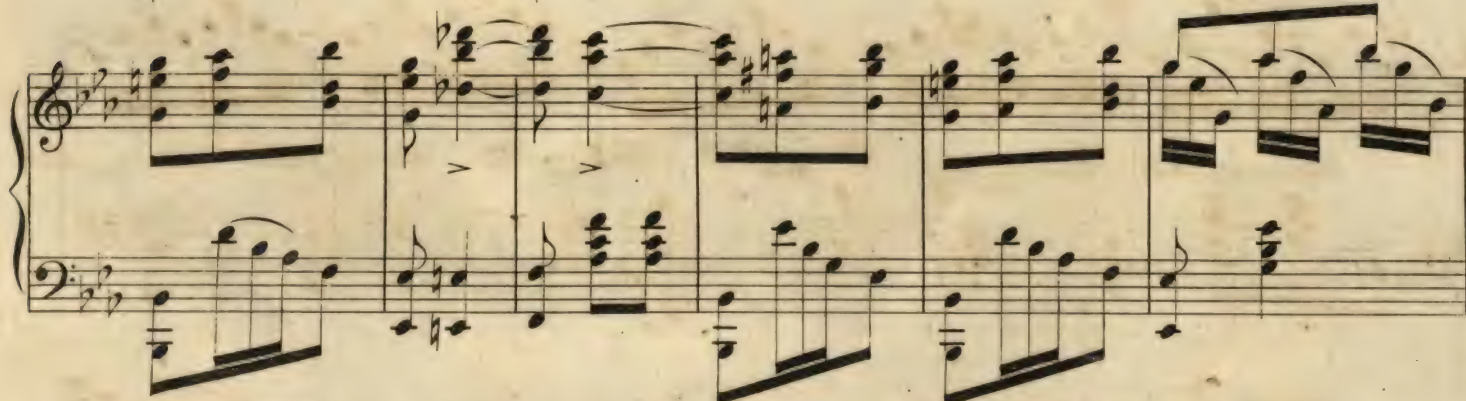




The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef features eighth and sixteenth notes with various accidentals. The bass clef accompaniment consists of a steady eighth-note pattern.



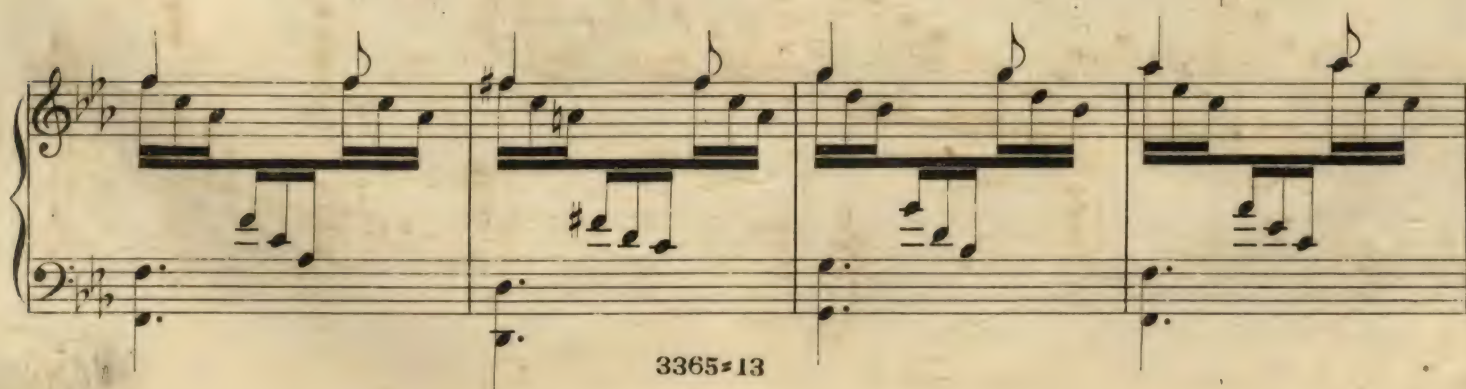
The second system continues the musical piece. It includes the instruction "Piu mosso." written above the treble staff. The notation shows a continuation of the melodic and harmonic patterns from the first system.



The third system of musical notation shows further development of the piece. The treble staff features more complex melodic lines with slurs and ties, while the bass staff continues with rhythmic accompaniment.

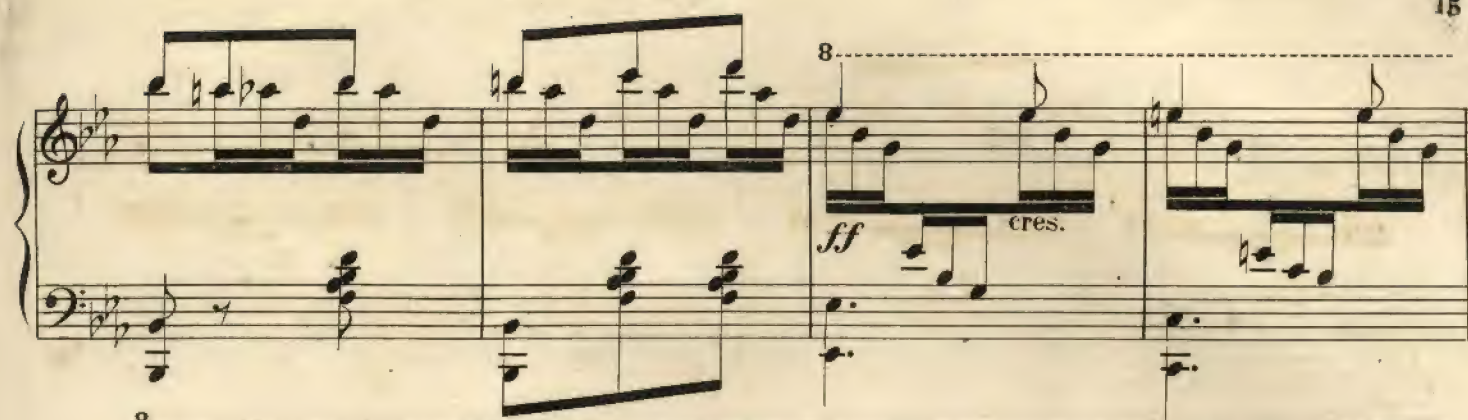


The fourth system includes the instruction "a tempo. sempre piu animato" above the treble staff and "ritard." (ritardando) below the bass staff. A forte dynamic marking (*f*) is also present in the treble staff.




The fifth system of musical notation concludes the page. It maintains the established melodic and harmonic language of the piece.





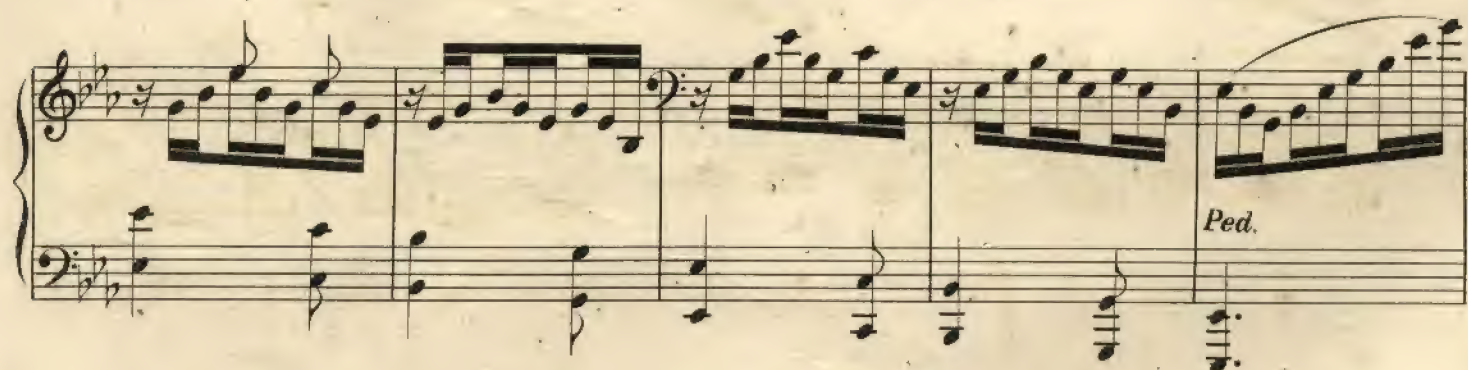
First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, including a triplet. The bass staff provides harmonic support with chords and single notes. A first ending bracket labeled '8' spans the final two measures. Dynamics include *ff* and *cres.*



Second system of musical notation. The treble staff continues the melodic development with various rhythmic patterns. The bass staff features chords and moving lines. A first ending bracket labeled '8' is present at the end of the system.



Third system of musical notation. The treble staff has a melodic line with a first ending bracket labeled '8'. The bass staff includes a section marked *ff* and a change to a treble clef.



Fourth system of musical notation. The treble staff features a melodic line with a first ending bracket labeled '8'. The bass staff includes a section marked *Ped.*



Fifth system of musical notation. The treble staff has a melodic line with a first ending bracket labeled '8'. The bass staff includes a section marked *ff* and *Ped.* with asterisks.



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POUR **PIANO.** PAR

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## L'ARGENTINE.

SILVERY THISTLE.

FANTAISIE-MAZURKA.

E. KETTERER. Op. 21.

*Allegretto.*

*Lento.*

*f tremolo.*

*leggiere*

*pressz - - un - - peu*

*leggerissimo.*

*Scintillante.*

*Tempo di Mazurka*

*leggeriss:*

The musical score is written for piano and consists of several systems. The first system is an introduction in 3/4 time, marked 'Lento'. It features a tremolo in the right hand and a melody in the left hand. The second system is marked 'Allegretto' and 'Lento', with a melody in the right hand and a tremolo in the left hand. The third system is marked 'pressz - - un - - peu' and features a melody in the right hand and a tremolo in the left hand. The fourth system is marked 'leggerissimo.' and features a melody in the right hand and a tremolo in the left hand. The fifth system is marked 'Scintillante.' and 'Tempo di Mazurka', with a melody in the right hand and a tremolo in the left hand. The sixth system is marked 'leggeriss:' and features a melody in the right hand and a tremolo in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings.



8a

First system of a musical score. The right hand (treble clef) plays a continuous eighth-note arpeggiated pattern. The left hand (bass clef) plays chords, with a *cres:* (crescendo) marking over the first two measures. The system contains four measures.

8a

Second system of the musical score. The right hand continues the arpeggiated pattern. The left hand plays chords, with a *dim:* (diminuendo) marking over the first two measures. The system contains four measures.

8a

Third system of the musical score. The right hand continues the arpeggiated pattern. The left hand plays chords, with a *cres:* (crescendo) marking over the first two measures. The system contains four measures.

8a

Fourth system of the musical score. The right hand continues the arpeggiated pattern. The left hand plays chords, with a *dim:* (diminuendo) marking over the first two measures. The system contains four measures.

Fifth system of the musical score. The right hand continues the arpeggiated pattern. The left hand plays chords, with a *dim:* (diminuendo) marking over the first two measures. The system contains four measures, ending with a double bar line.



*bien rythmé.*

First system of musical notation. The right hand (treble clef) features a series of eighth-note chords with accents. The left hand (bass clef) plays a steady eighth-note accompaniment, marked with *And.* and asterisks.

Second system of musical notation. The right hand continues with eighth-note chords. The left hand accompaniment is marked *P elegante.*

Third system of musical notation. The right hand continues with eighth-note chords. The left hand accompaniment is marked with *And.* and asterisks.

Fourth system of musical notation. The right hand features a rapid sixteenth-note passage, marked *pp scintill.* The left hand has a few chords, marked *f* and *cres.*

Fifth system of musical notation. The right hand continues with sixteenth-note passages, marked *tempo I?*. The left hand has a few chords, marked *dim.*, *rall.*, and *pp una corda. legg.*



8<sup>a</sup>

Bis. \*

8<sup>a</sup>

tre corde.

8<sup>a</sup>

cres: \*

8<sup>a</sup>

dim: \*

8<sup>a</sup>

dim: \*

legg:



*scintillante.*

8<sup>a</sup>

*pp una corda.  
brillante.*

*pp*

8<sup>a</sup>

*pp*

8<sup>a</sup>

*pp*

*tre corde.*

*sf*

*ff*

8<sup>a</sup>

*pp*



First system of musical notation. The right hand (treble clef) features a melodic line with slurs and fingerings, marked with *8a* above the staff. The left hand (bass clef) provides harmonic support with chords and single notes, marked with *Red.* and asterisks. Dynamics include *pp* and *legg.*

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings, marked with *8a*. The left hand continues with harmonic support, marked with *Red.* and asterisks.

Third system of musical notation. The right hand continues the melodic line with slurs and fingerings, marked with *8a*. The left hand continues with harmonic support, marked with *Red.* and asterisks.

Fourth system of musical notation. The right hand continues the melodic line with slurs and fingerings, marked with *8a*. The left hand continues with harmonic support, marked with *Red.* and asterisks. The text *una corda. pp scintillante.* is written above the left hand.

Fifth system of musical notation. The right hand continues the melodic line with slurs and fingerings, marked with *8a*. The left hand continues with harmonic support, marked with *Red.* and asterisks.



8<sup>a</sup>

*pp*

*Rid.*

8<sup>a</sup>

*pp*

*Rid.*

*p tre corde*

8<sup>a</sup>

*Rid.*

*dim:*

8<sup>a</sup> tempo 1<sup>o</sup>

*p legg:*

*Rid.*

8<sup>a</sup>

*p*

*Rid.*



8<sup>a</sup>

*Red.* *cres:* \*

8<sup>a</sup>

*Red.* *dim:* \*

8<sup>a</sup>

*Red.* \*

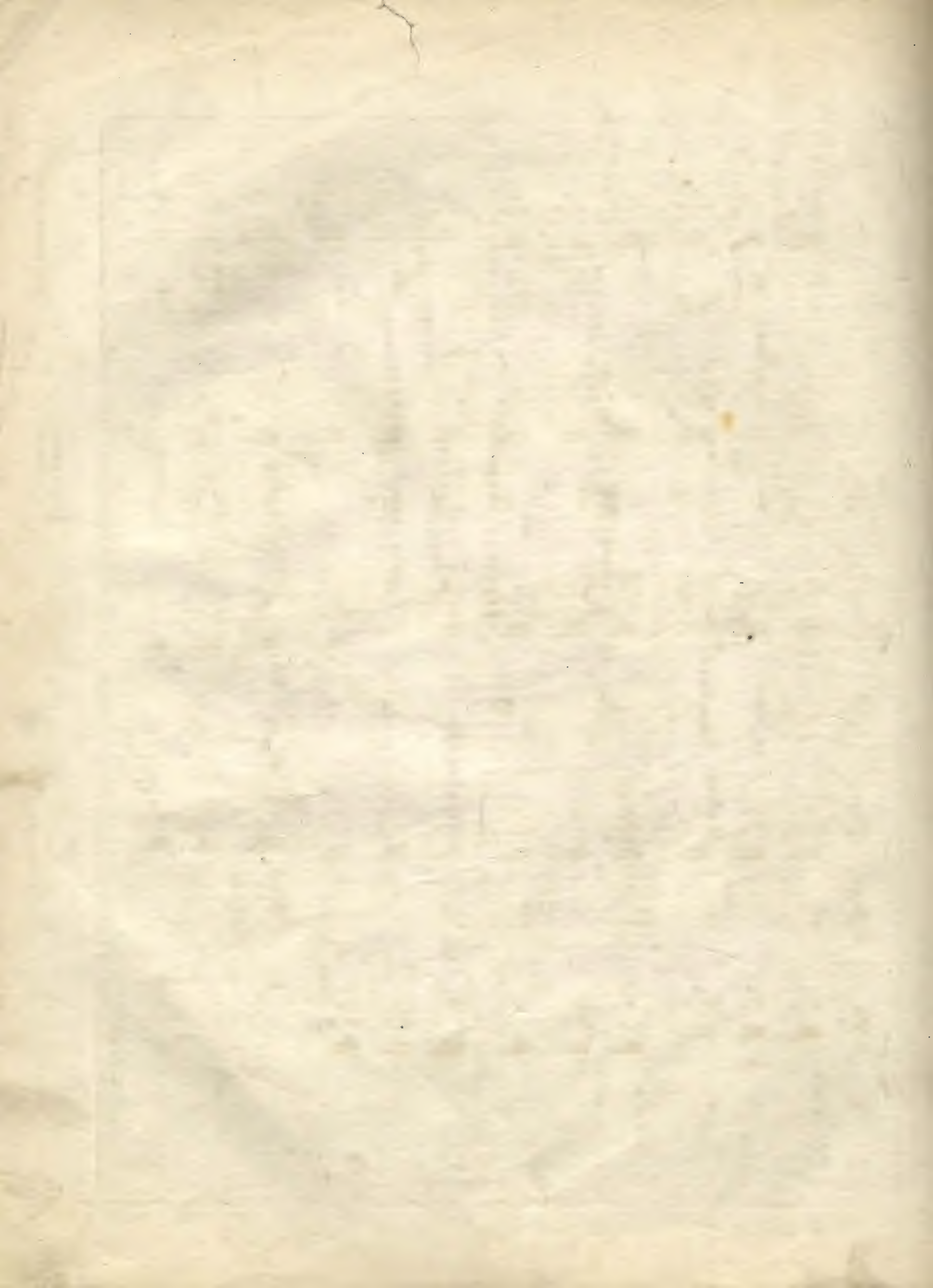
8<sup>a</sup>

*pp* una corda. *morendo.*

8<sup>a</sup>

*rall:* *maestoso*







TO MISS HENRIETTA GASS.  
*Saint Louis.*

# Œuvres Choies

Pour PIANO Par

## J. LEYBACH.

OP: 3.	PREMIÈRE NOCTURNE.	5
.. 4.	DEUXIÈME NOCTURNE.	5
.. 5.	THEME ALLEMAND.	7½
.. 48.	IPURITANI. <i>Fantaisie Brillante.</i>	7½
.. 52.	CINQUIÈME NOCTURNE.	6
.. 54.	TYROLIENNE.	6
.. 75.	CHANT DU PROSCRIT.	6
.. 35.	FAUST. <i>Fantaisie Élegante</i>	7½
.. 96.	FREISCHUTZ.	10

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*Chicago Ill. New Orleans. St. Joseph Mo.*



## FAUST.

Opera de Ch Gounod.

## FANTAISIE ÉLÉGANTE.

J. LEYBACH. Op: 35.

Allegro moderato. ♩. = 96.

The musical score is written for piano and consists of four systems of music. The key signature is B-flat major (two flats) and the time signature is 6/8. The tempo is marked 'Allegro moderato' with a quarter note equal to 96 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings. The first system begins with a forte (f) dynamic. The second system includes a crescendo (cres:) and fortissimo (ff) dynamic. The third system continues the piano accompaniment. The fourth system features a crescendo (cres:) and fortissimo (ff) dynamic, followed by a 'brillante' section. The score includes various musical notations such as notes, rests, and dynamic markings.



Moderato. ♩. = 72.

ROMANCE  
des  
FLEURS.

*Cantando e con espress:*

*p*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

dim:

*grandioso.*

*mf cres:*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

*cres:*

*cres:*

*f*

*ritard:*

*sfz*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

*un poco piu lento.*

*tr*

*p delicatamente e grazioso.*

*sfz*

Red. \*

Red. \*

Red. \*

Red. \*

Red. \*

2A

x 2

2

1 2 x 1







First system of musical notation. Treble and bass staves. Includes markings: *Red.*, *cres:*, *espress:*, and asterisks.

Second system of musical notation. Treble and bass staves. Includes markings: *sfz*, *calmato.*, *dim: e rit:*, and asterisks.

Third system of musical notation. Treble and bass staves. Includes marking: *Scherzando.* and asterisks.

Fourth system of musical notation. Treble and bass staves. Includes marking: *cres:* and asterisks.

Fifth system of musical notation. Treble and bass staves. Includes markings: *sfz*, *P marcato il basso.*, and asterisks.



First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has a forte (*f*) dynamic. Bass staff has a "Red." marking and an accent (^) in measure 3.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff has a crescendo (*cres:*) marking and an accent (^) in measure 6. Bass staff has a "Red." marking and an accent (^) in measure 6. Measure 8 is marked 8<sup>a</sup>.

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff has a "Red." marking and an accent (^) in measure 9. Bass staff has a "Red." marking and an accent (^) in measure 9. Measure 10 is marked 8<sup>b</sup>. Measure 11 has a "calmato." marking and a forte (*f*) dynamic. Measure 12 has a piano (*p*) dynamic.

## FANFARE.

Allegro ♩. = 116.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble staff has a pianissimo (*pp*) dynamic in measure 13. Bass staff has a piano (*p*) dynamic in measure 15.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble staff has a forte (*f*) dynamic in measure 17. Bass staff has a "Red." marking and an accent (^) in measure 17. Measures 18-20 have "Red." markings and accents (^).



7

*f* *animato.*

*Red.* \*

*cres:* *ff*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Allegretto.*

*p*

*Red.* \*

*Red.* \*

*Red.* \*

*cres:*

*Red.* \*

*Red.* \*

*p*

*Red.* \*

*Red.* \*

*Red.* \*

*cres:*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*cres:*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* *cres:* \*

*Red.* \*



First system of musical notation, measures 1-4. The right hand features a rapid sixteenth-note scale with fingerings  $\times 2 1 2 \times$  and  $\wedge 4 2 1$ . The left hand provides a simple accompaniment. Performance markings include *p*, *poco a poco animato.*, and *cres:*. The system concludes with a repeat sign.

Second system of musical notation, measures 5-8. The right hand continues the scale with fingerings  $\times 4 \times 3 \times 4 \times 3$ . The left hand accompaniment remains. Performance markings include *f brillante legato.* and *cres:*. The system concludes with a repeat sign.

Third system of musical notation, measures 9-12. The right hand features a scale with fingerings  $\times 4$  and  $\times 3 \times 4 \times 3$ . The left hand accompaniment continues. Performance markings include *f*, *elegante.*, and *p*. The system concludes with a repeat sign.

Fourth system of musical notation, measures 13-16. The right hand features a scale with fingerings  $\wedge$  and  $\wedge$ . The left hand accompaniment continues. Performance markings include *calmato.*, *espress: e legg: il basso.*, and *tempo.*. The system concludes with a repeat sign.

Fifth system of musical notation, measures 17-20. The right hand features a scale with fingerings  $\wedge$  and  $\wedge$ . The left hand accompaniment continues. Performance markings include *calmato e espress:* and *p*. The system concludes with a repeat sign.



9

*f*

*rit:*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*ff*

*animato.*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Moderato.*  
DUO de FAUST et MEPHISTO.

*f brillante.*

*ritard:*

*p cantabile.*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*calmato.*

*mf*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*fz*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*

*Red.* \*



*poco a poco animato.* *cres:* *calmato.*

*cres:* *ri - tar - dan - do.* *8<sup>a</sup>*

*1<sup>o</sup> tempo.* *8<sup>a</sup>*

*8<sup>a</sup>*

*cres:* *cres:* *8<sup>a</sup>*



4

11

4

*p* *poco a poco animato.* *cres:*

4 3 4 3

*brillante.* *animato.*

8<sup>a</sup>

8<sup>a</sup>

*ff* *piu animato.* *fff* *prestissimo.*



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PHILADELPHIA:  
 PUBLISHED BY F. A. NORTH & CO. 1308 CHESTNUT ST.

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W. A. POND & CO.

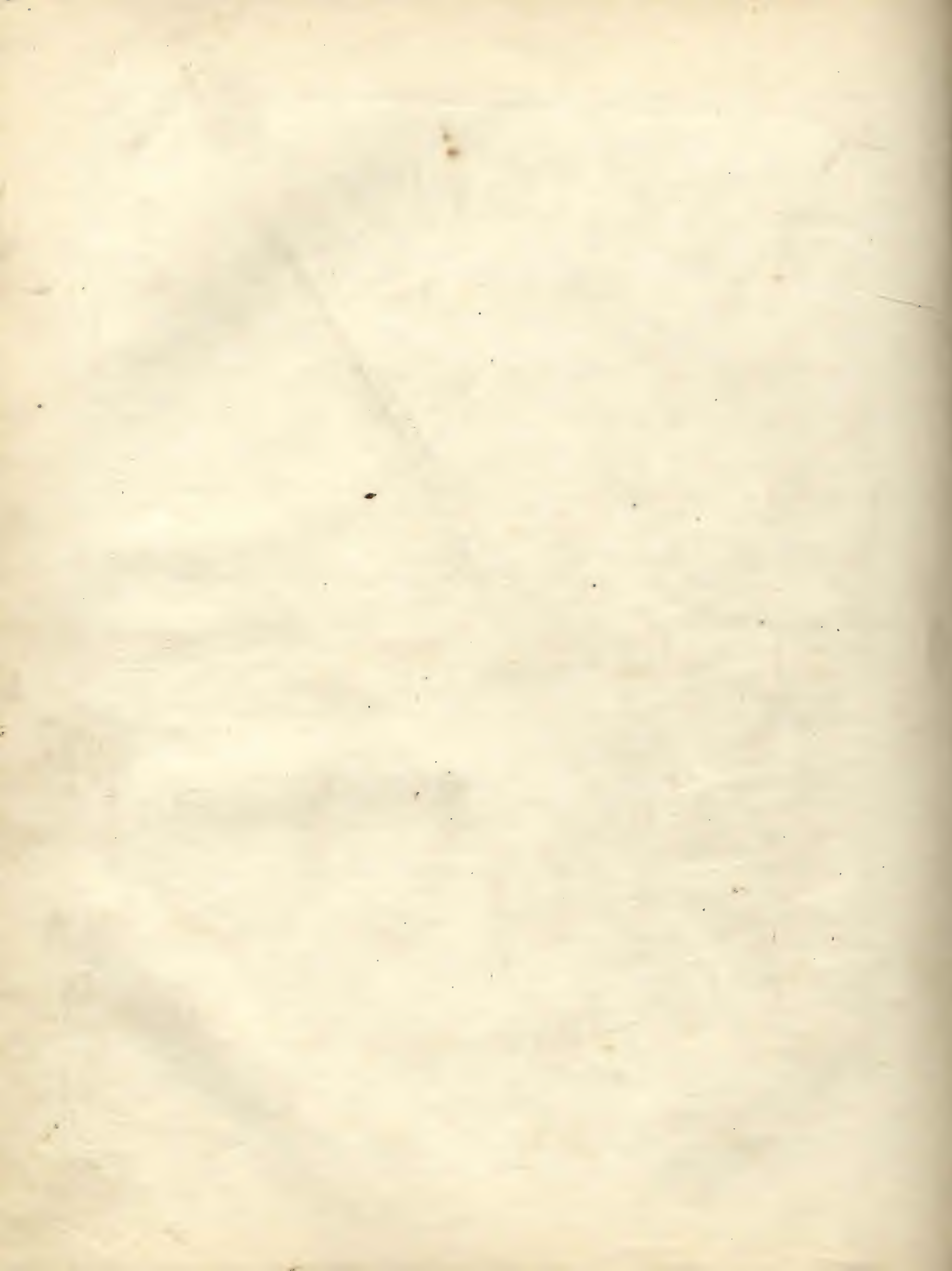
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## NOCTURNE.

J. LEYBACH.

Op. 52.

Allegretto. 80=♩

PIANO.

The musical score is written for piano and consists of 69 measures. It is in 6/8 time and features various dynamics, articulation, and performance instructions.

**Measures 1-8:** *f* *p* *f* *p*. Ped. \* Ped. \*

**Measures 9-16:** *f* *dim.* *p*. Ped. \* Ped. \*

**Measures 17-24:** *f* *dim - inu - endo e ritard.* Ped. \*

**Measures 25-32:** *p* *cres - - - cen - - - do.* Ped. \* Ped. \* Ped. \*

**Measures 33-40:** *f* *dim.* *p* *grazioso.* *rit.* Ped. \* Ped. \* Ped. \*



*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *cres* - - - *cen* - - - *do.*

*Ped.* \* *f* *Ped.* \* *Ped.* \* *Ped.* \* *ritar* - - - *dan* - - - *do.*

*a tempo.* *p* *mf* *Ped. cantando.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*P* *cres* *cen* *do.* *f* *rit.* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



First system of the musical score. The right hand plays a series of eighth-note chords. The left hand has a few notes, including a double bar line. Dynamics include *ff* and *dim.*. Tempo markings include *largamente* and *rit.*. Pedal markings are present below the left hand.

Second system of the musical score. The right hand continues with eighth-note chords. The left hand has a series of eighth-note chords. Dynamics include *p*. Tempo marking is *a tempo*. Pedal markings are present below the left hand.

Third system of the musical score. The right hand continues with eighth-note chords. The left hand has a series of eighth-note chords. Dynamics include *f*, *dim.*, *p*, and *rit.*. Tempo marking is *grazioso*. Pedal markings are present below the left hand.

Fourth system of the musical score. The right hand continues with eighth-note chords. The left hand has a series of eighth-note chords. Dynamics include *p* and *sf*. Pedal markings are present below the left hand.

Fifth system of the musical score. The right hand continues with eighth-note chords. The left hand has a series of eighth-note chords. Dynamics include *largamente*, *dim.*, and *rit.*. Pedal markings are present below the left hand.



Animato.

*p* espressivo.

Ped. \* Ped. \* Ped. \* Ped. \*

a tempo.

grazioso. ritard.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

a tempo.

ritard. *p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*cres.* rallent.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

a tempo.

*cres*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*



First system of musical notation. Treble and bass staves. Dynamics: *f*, *f* largamente, *rit.*, *p*. Pedal markings: Ped., \*, Ped., \*, Ped., \*, Ped., \*, Ped., \*.

poco più lento.

Second system of musical notation. Treble and bass staves. Dynamics: *p* ma ben marcato il canto., *cres.*, *f*. Pedal markings: Ped., \*, Ped., \*, Ped., \*, Ped., \*.

Third system of musical notation. Treble and bass staves. Dynamics: *ff*, *f*, *rit.*, *dim.*. Pedal markings: Ped., \*, Ped., \*, Ped., \*, Ped., \*.

a tempo.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p*, *cres - cen - do.*. Pedal markings: Ped., \*, Ped., \*, Ped., \*, Ped., \*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *cres.*, *ff*, *rit.*, *f*, *dim.*, *p*. Pedal markings: Ped., \*, Ped., \*, Ped., \*, Ped., \*.



a tempo e poco animato.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The right hand plays a continuous eighth-note pattern. The left hand has a melody with a crescendo. Dynamics: *p* (piano), *mf cantando.* (mezzo-forte singing). Pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*.

Second system of musical notation. Treble clef, key signature of two flats. The right hand continues the eighth-note pattern. The left hand has a melody with a crescendo. Dynamics: *p* (piano), *cres.* (crescendo). Pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*.

Third system of musical notation. Treble clef, key signature of two flats. The right hand continues the eighth-note pattern. The left hand has a melody with a crescendo and then a ritardando. Dynamics: *p* (piano), *cres - - - cen - - - do.* (crescendo), *f* (forte), *rit:* (ritardando). Pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*.

Fourth system of musical notation. Treble clef, key signature of two flats. The right hand continues the eighth-note pattern. The left hand has a melody with a crescendo and then a ritardando. Dynamics: *cres.* (crescendo), *ff* (fortissimo), *largamente.* (largely), *f dim: b e rit.* (forte, diminuendo, and ritardando). Pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*.

Fifth system of musical notation. Treble clef, key signature of two flats. The right hand continues the eighth-note pattern. The left hand has a melody with a crescendo. Dynamics: *p* (piano), *cres - - -* (crescendo). Pedal markings: *Ped.*, *\* Ped.*, *\* Ped.*, *\* Ped.*.



-cen - - - do. *f* *dim.*

*Ped.* \* *Ped.* \* *Ped.* \*

*p* *rit.* *f*

*Ped.* \* *Ped.* \* *Ped.* \*

*p* *grazioso.* *cres.*

*Ped.* \* *Ped.* \* *Ped.* \*

*ff* *dim.* *f* *dim.* *p* *f* *f*

*rall: Più lento.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*f* *dim.* *pp* *rall: molto.* *ppp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



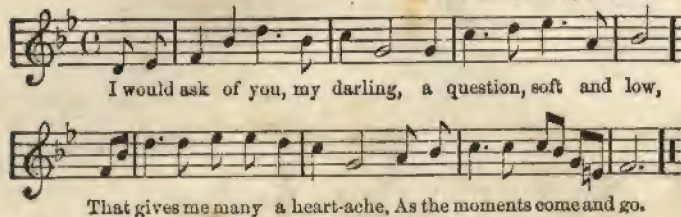
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## Vocal and Instrumental Music.

### WILL YOU LOVE ME WHEN I'M OLD?

Words and Music by J. FORD.



Your love I know is truthful,  
But truest love grows cold;  
It is this that I would ask you,  
Will you love me when I'm old?

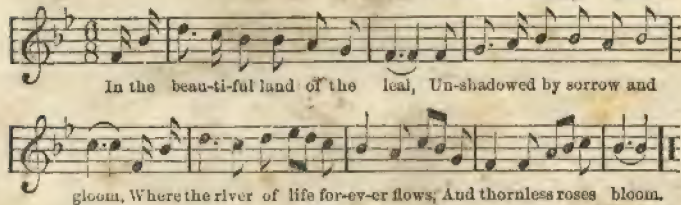
CHORUS.

Life's morn will soon be waning  
And its evening bells be tolled;  
But my heart will know no sadness,  
If you'll love me when I'm old.

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### WATCHING AND WAITING.

Words and Music by J. FORD.



In a building of light not made with hands,  
By the edge of the crystal sea;  
All glowing with light and joy divine,  
My darling is waiting for me.

REFRAIN.

Watching for me; waiting for me.  
In the beautiful land by the crystal sea  
She's watching and waiting for me.

Will you Love me when I'm Old? Song and chorus. Words and music by J. Ford.

Watching and Waiting. Song and refrain. Words and music by J. Ford.

Up the Bright and Golden Stairs. Sequel to "Where the little feet are waiting." Words by G. Cooper, music by H. Millard.

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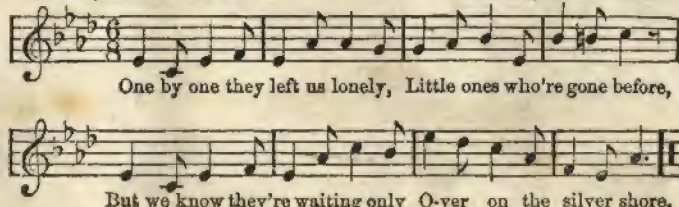
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Far o'er the Stars. Music by F. Alt. Sacred song. Soprano; also Alto; also Quartette. Each edition, 35 One of this Celebrated Author's best compositions.

### UP THE BRIGHT AND GOLDEN STAIRS.

Sequel to Where the Little Feet are Waiting. Words by GEO. COOPER. Music by H. MILLARD.



Oh, the joy when we shall greet them,  
Far away from earthly cares,  
Up the golden stairs we'll meet them,  
Up the bright and golden stairs.

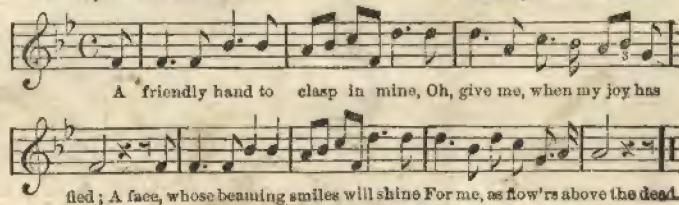
CHORUS.

Far away from pain and sadness,  
Far away from toils and cares,  
We shall meet them all in gladness,  
Up the bright and golden stairs.

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Words by GEO. COOPER. Music by J. R. THOMAS.



A voice to fondly speak my praise,  
When loudly other lips condemn;  
Oh, give me these, and all my days  
Will bear for me a fadeless gem.

Maid of the Mill. Music by F. Kucken. 50 Vocal duet. Illustrated title.

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- " 12. Green Meadow Schottische.
- " 13. Bertie's Galop.
- " 14. Bonnie's Waltz.
- " 15. Mary's Schottische.
- " 16. Young Student's March.
- " 17. Happy Moments Polka.
- " 18. Bonnie's Galop.
- " 19. Bertie's Waltz.
- " 20. Light Schottische.

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PUBLISHED BY F. A. NORTH & CO. 1308 CHESTNUT ST.

NEW YORK:  
W. A. POND & CO.

ST. LOUIS:  
BALMER & WEBER.

CHICAGO:  
ROOT & CADY.

BOSTON:  
G. D. RUSSELL & CO.

ELECTROTYPED BY MACKELLAR, SMITH & JORDAN, PHILADELPHIA.



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# LA SONNAMBULA.

3

POUR LE PIANO.

J.LEYBACH. Op. 27.

Allegro non troppo.

INTRADA.

*f* martellato Ped *f* martellato Ped *f*

Andante cantabile. ♩ = 58.

calmato *p* *mf* *p* ritardando Ped \*

Cantando e legato

Con grand' espress.

Ped \* Ped \* Ped \* Ped \*

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*



*3* *3* *8* *5*  
*veloce* *rallent.*  
Ped \*Ped \*Ped \*Ped \*

*a Tempo*  
*mf*  
Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*

*f* *3* *3* *3* *3* *8* *cresc.*  
Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*

*f* *8* *rall.* *a Tempo* *p*  
Ped \*Ped \*Ped \*Ped \*Ped \*

*largamente cresc.* *sf* *f* *largamente*  
Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*Ped \*



cres - - - cen - - do *ff* - - - dimin. *p* rall.

Ped \*Ped

a Tempo

*f* Ped Brillante \*Ped \*Ped

*f* Ped Brillante \*Ped \*Ped

*f* Ped cresc. \*Ped \*Ped

a Tempo

*f* Ped rallent. \*Ped \*Ped

*pp* una corda



Ped

Ped

*p* tre corde cres - cen - do

*f* Ped

rallent.

a Tempo

*p* calmato rit.

*f* largamente *f* espress.

Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \* Ped \*

Lento e

*sfz* dimin. *pp* rall. *sf*

cantando tre corde

Ped \* Ped \* Ped \*



Con espressione

e legatissimo

*p*

cresc.

Ped \*

Ped \*

Ped \* Ped \*

Ped \*

Musical score for "L'Allegretto" by Franz Schubert, measures 1-4. The score is in 3/4 time, key of D major, and features a piano accompaniment with a waltz-like melody in the right hand and a bass line in the left hand. The tempo is marked "a tempo". The score includes various performance instructions such as "rallent.", "p dolce", "crescendo", "dimin.", and "riten.".

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a common time signature (C). The bass staff also has a key signature of two flats and a common time signature. The music is written in a grand staff format. The first staff has a piano (p) dynamic marking. The second staff has a forte (f) dynamic marking. The music features a melody in the treble staff and a supporting bass line in the bass staff. The bass line includes a 'Ped' (pedal) marking and a '\*' (asterisk) marking. The melody in the treble staff includes a 'Ped' (pedal) marking and a '\*' (asterisk) marking. The music is written in a grand staff format.



First system of a piano score. The right hand features a melodic line with slurs and accents. The left hand plays a continuous eighth-note accompaniment. Pedal markings include 'Ped' and '\* Ped'. A dynamic marking of *p* (piano) is present.

Second system of the piano score. The right hand continues the melodic line. The left hand's eighth-note accompaniment is marked with 'cresc.' (crescendo) and 'f' (forte). Pedal markings include 'Ped' and '\* Ped'. A dynamic marking of *sf* (sforzando) is present.

Third system of the piano score. The right hand has a melodic line with a 'Cantabile e' marking. The left hand's accompaniment is marked with 'largamente' (largely), 'cresc.' (crescendo), and 'e rall.' (and rallentando). Pedal markings include 'Ped' and '\* Ped'. Dynamic markings of *p* (piano) are present.

Fourth system of the piano score. The right hand has a melodic line. The left hand's accompaniment is marked with 'con espress.' (con espressione). Pedal markings include 'Ped' and '\* Ped'. Dynamic markings of *pp* (pianissimo) and *mf* (mezzo-forte) are present, along with the instruction 'una corda'.

Fifth system of the piano score. The right hand has a melodic line. The left hand's accompaniment is marked with 'pp' (pianissimo) and 'una corda'. Pedal markings include 'Ped' and '\* Ped'.



a tempo

espress. e con dolce  
Ped \* Ped \*

rallent.  
Ped \* Ped \*

*p* tre corde  
Ped \*

legatissimo

*p* ma ben marcato il canto

Ped \* Ped \*

Ped \* Ped \*

Ped \* Ped \*

Ped \* Ped cresc.



*f* Ped *ritard.* \* Ped *a Tempo*

*pp* Ped *una corda* *ritard.* \* Ped *a Tempo*

Ped *cresc.* \* Ped

*ff* Ped *largamente* \* Ped *dimin.*

*f* Ped *ritard.* \* Ped



The musical score consists of six systems, each with a grand staff (treble and bass clef). The notation is highly technical, featuring rapid arpeggiated figures in the right hand and sustained chords or single notes in the left hand. Performance instructions are written above and below the staves.

**System 1:** *a Tempo*. Right hand: arpeggiated figure with fingerings 8, 6, 6, 6. Left hand: *p*. Pedal: *Ped*.

**System 2:** *f*. Right hand: arpeggiated figure with fingerings 8, 8. Left hand: *ritard.* Pedal: *Ped*. *\* Ped a tempo*.

**System 3:** *pp*. Right hand: arpeggiated figure with fingerings 8, 8. Left hand: *una corda*, *ritard.* Pedal: *Ped*. *\* Ped a tempo*. *p tre corde*.

**System 4:** Right hand: arpeggiated figure with fingerings 8, 8. Left hand: *cresc.* Pedal: *Ped*. *\* Ped*.

**System 5:** *ff*. Right hand: arpeggiated figure with fingerings 8, 8. Left hand: *largamente*. Pedal: *Ped*. *\* Ped*. *dimin.*

**System 6:** Right hand: arpeggiated figure with fingerings 8, 8. Left hand: *dimin.* Pedal: *Ped*. *\* Ped*.



First system of musical notation. The right hand features a series of ascending eighth notes, marked with a dashed line and the number 8. The left hand has a bass line with a few notes. Dynamics include *f* (forte) and *Ped* (pedal). A *ritard.* (ritardando) marking is present in the right hand.

Second system of musical notation. The right hand continues the ascending eighth-note pattern. The left hand has a more active bass line. Dynamics include *a Tempo*, *animato*, and *Ped*. A *ritard.* marking is also present.

Third system of musical notation. The right hand continues the ascending eighth-note pattern. The left hand has a more active bass line. Dynamics include *f* (forte) and *Ped*.

Fourth system of musical notation. The right hand continues the ascending eighth-note pattern. The left hand has a more active bass line. Dynamics include *Ped* and *ritard.*.

Fifth system of musical notation. The right hand continues the ascending eighth-note pattern. The left hand has a more active bass line. Dynamics include *Ped* and *ritard.*.



8-  
Ped  
\* Ped  
tre corde  
f Ped  
8-  
Ped  
\* Ped  
cresc.  
\* Ped  
8-  
f Ped  
\* Ped  
rallent.  
\* Ped  
Brillante  
8-  
Ped  
marcato e pesante  
\* Ped  
8-  
ff Ped  
\* Ped  
\* Ped  
\* Ped  
fff Ped  
†



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I would ask of you, my darling, a question, soft and low,



That gives me many a heart-ache, As the moments come and go.

Your love I know is truthful,  
But truest love grows cold;  
It is this that I would ask you,  
Will you love me when I'm old?

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Life's morn will soon be waning  
And its evening bells be tolled;  
But my heart will know no sadness,  
If you'll love me when I'm old.

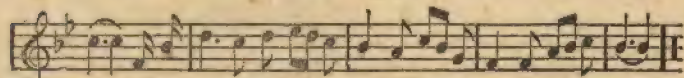
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### WATCHING AND WAITING.

Words and Music by J. FORD.



In the beautiful land of the leal, Un-shadowed by sorrow and



gloom, Where the river of life for-ev-er flows, And thornless roses bloom.

In a building of light not made with hands,  
By the edge of the crystal sea;  
All glowing with light and joy divine,  
My darling is waiting for me.

#### REFRAIN.

Watching for me; waiting for me.  
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She's watching and waiting for me.

### UP THE BRIGHT AND GOLDEN STAIRS

Sequel to Where the Little Feet are Waiting.

Words by GEO. COOPER.

Music by H. MILLARD.



One by one they left us lonely, Little ones who're gone before,



But we know they're waiting only O-ver on the silver shore.

Oh, the joy when we shall greet them,  
Far away from earthly cares,  
Up the golden stairs we'll meet them,  
Up the bright and golden stairs.

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Music by J. R. THOMAS.



A friendly hand to clasp in mine, Oh, give me, when my joy has



fled; A face, whose beaming smiles will shine For me, as flow'rs above the dead

A voice to fondly speak my praise,  
When loudly other lips condemn;  
Oh, give me these, and all my days  
Will bear for me a fadeless gem.

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